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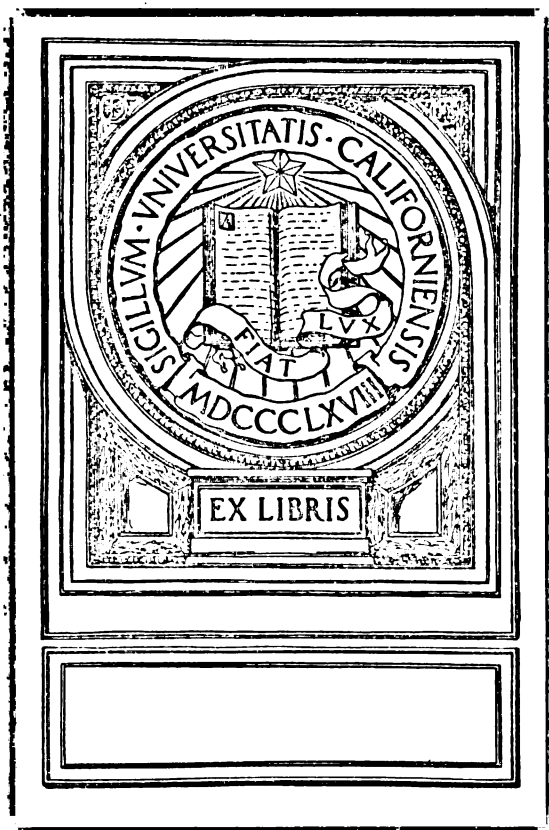
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AN OUTLINE OF THE LITERATURE
OF THE
ENGLISH RENAISSANCE

BY
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PREFACE

THIS book consists, in the main, of those pages from *A Syllabus of English Literature*, published in 1912, which deal with the literature of the English Renaissance. Such an outline, it is hoped, will prove a convenience to teachers and students in advanced courses who wish to deal with the special period and who do not need the larger work. In order to adapt the outline to the needs of such students a considerable additional bibliography has been prepared. This bibliography makes no pretensions to completeness; it consists of references to books and articles, not given in the original *Syllabus*, which a student dealing with the period will find of the greatest value. A few references to articles in scholarly journals have been included, sometimes because of their value as contributions to knowledge, at other times because they deal with topics not treated specifically elsewhere but necessary in a complete study of the field in which they lie. Obviously such references have been made sparingly, and many excellent essays have been omitted.

For assistance in preparing the additional bibliography, particularly that portion which deals with the age of Milton, I am under obligations to my colleague, Professor J. H. Hanford.

EDWIN GREENLAW

Chapel Hill, North Carolina
October, 1916

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INTRODUCTION

IN his *Modern Studies* Oliver Elton has remarked that for Englishmen the chief critical task of the present time is "to enter into the mind of the English Renaissance." The same obligation rests upon American inheritors of English literature and thought. During the sixteenth century our common language took on its modern forms, our common literature — epic, lyric, dramatic, narrative — first gained adequate expression, and it is to the English Renaissance that we owe many of the characteristics which differentiate Anglo-Saxon political thought from that of other races. It is true that Tudor absolutism apparently culminated under the Stuarts in the pestilent doctrine of the Divine Right and that the democratic ideal emerged late in the eighteenth century. It is true that in the field of science Bacon's accomplishment seems negligible in comparison with that of the giants of the nineteenth century. And in the field of literature, it is true that only Shakspeare seems to possess a kingdom in the minds of men of to-day, since the drama written by his contemporaries is read only by students who are interested in dramatic history, while Spenser is more admired than read and even Milton is discarded along with his theology. *Utopia* and *The New Atlantis* are mere names; the *Faerie Queene* is a long poem which others than Macaulay comment on or commend without a reading; *Lycidas* has become an instrument of torture in the effort to make English as difficult for the high school student as Mathematics or Greek.

Nevertheless, if we could only see it, no other period in English literature or history lies so close to the present. Our own national history should teach us this. Begotten through a political idealism of a kind dimly felt among Elizabethans; developed through a pioneer stage of forest conquest which the English of that century had left behind not too remotely; proceeding, in these later days, to a conquest of nature such as Bacon pointed out and prayed for but did not live to see, and, just now, rising

to a conception of nationalism which in its enthusiasm and consciousness of power bids fair to revolutionize all our modes of thinking and to do away with much of our selfish individualism, — our present civilization is ripe for a transformation which may well be a new birth. The parallel is extraordinary. Tudor England had shaken off feudalism and established a strongly centralized government, had shaken off also the idea of withdrawal from world affairs and become one of the family of nations, and had felt not only in government circles but in the rank and file of the people a passionate patriotism embodied in men of action like Drake and Raleigh; celebrated by Holinshed and Hakluyt, recorders of their deeds; finding literary expression in Spenser, who was of the court, in Shakspeare, who was of and for all classes, and in Thomas Deloney, who discoursed of the virtues and opportunities of those who plied the gentle craft. So the United States, passing from a confederation of sovereignties to a new and vital sense of national unity, and now to a loftier sense of duty and of power, abandons provincial isolation and prepares to take a hand in world affairs. Again, nationalism finds a stimulus in the development of commerce; Tudor England's vision of commercial empire, taught by her great navigators, finds a parallel in the vision opening to American trade.

In the field of culture there are also interesting parallels. English culture developed, during the sixteenth century, from the first impulse gained through contact with the classics to an appropriation of whatever in the classics was thought suitable to the new conditions. The humanism of Colet, More, and Erasmus differs from the humanism of Spenser and Shakspeare, Jonson and Milton, but the later humanism was a development from seed to fruit, not a dry rot. The study of the classics in the universities became pedantry, but knowledge of their contents became more widely diffused, and therefore more potent. It was a golden age of translation, to the immeasurable gain of the native tongue in vocabulary, of English prose style in technique, and of English culture in familiarity with the riches of ancient literature. And while the present tendency in American education seems to be away from the classics and toward the so-called vocational subjects, no one who knows American character can believe that an efficient utilitarianism will usurp finally and completely

the place of liberal studies. We are passing through a period of transition. A change in method is inevitable, but the humanities will not be irretrievably lost. The letter may perish, but the spirit is a pure and ever-burning flame.

Even from the standpoint of letters there are parallels between the present age and the Renaissance. Early sixteenth century literature, like much of our recent literature, was preoccupied with form without life, or with bizarre experiments in metre and stanza, or with mere imitation. But when the abounding flood of life swept England, a new literature was born. When she attained a soul her voice became clear, resonant, authentic. Drama, lyric, romance, epic, spoke this life. With us, too, there are already signs of a new day. Movements such as the Little Country Theatre of certain middle-western states are full of promise; revivals of community spirit, first and properly manifested in sanitation, clean-up weeks, city-beautiful campaigns, are developing the sense that not only community health and economic welfare are important, but that community festivals, dramas, music, are natural extensions of the renewal of folk-consciousness. Out of such folk-consciousness, stimulated by the new nationalism, fed by contact with other literatures, the drama of the age of Shakspeare was born, and, to a certain extent, the whole glorious body of poetry and prose of that age.

Besides such parallels as these, there are other reasons why the study of the literature of the English Renaissance is profitable to-day. For one thing, no other period in our literary history is so rich in what may be called symbols of racial experience. This is partly due to Elizabethan fondness for allegory, which took on new forms, but at bottom it is due to the way in which men of that time looked on life. There is no better approach to the study of the period than that afforded by Marlowe's *Faustus*. The framework is that of the old morality: vices and virtues contending for man's soul; the life in sin; the final effort, fitly symbolized by the old man, at reclamation, and the ultimate disaster. But these old symbols take on new life, first, through the exaltation of the individual, the seeking for deeper and richer experience, and, second, through the fact that here we have the first clear statement of the struggle between what Arnold later called Hebraism and Hellenism. Hebraism, strictness

of conscience, consciousness of sin, is illustrated by the tortures through which Faustus passes. But Hellenism, renaissance passion for beauty and for more abundant life, is clearly seen in such passages, for example, as that beginning

Have I not made blind Homer sing to me?

or the splendid outburst

Was this the face that launched a thousand ships
And burnt the topless towers of Ilium?

On the one hand is the procession of the seven deadly sins; on the other the desire of the mind to look on things as they really are, "still climbing after knowledge infinite." Thus *Faustus*, relic of medievalism in plot and form, becomes as clearly symbolical as allegory itself, and should be studied not only as an example of early English tragedy but also as a means for understanding life as men of the Renaissance conceived it. Again, Spenser's use of familiar situations in the old romances to symbolize his political idealism, as for example Artegal's defense of Irena, illustrates the fact that in periods when men's minds are powerfully stirred through some crisis or through some sudden development in national ideals, story and thought of the past acquire symbolic meaning. There are stories that are not stories, but symbols woven into the innermost depths of the human spirit, possessing not the immortality of beauty which Keats saw in the Grecian Urn, or the immortality of verse which Shakspeare promised for his sonnets, or the immortality of influence of which Shelley wrote in *Adonais*, but operating like the secret and mysterious forces of nature, taking on new forms when humanity, in some renaissance or some world crisis, calls on its deepest powers in its search for an interpretation of life. Therefore Spenser's version of Arthurian romance is at once a revival of one of the most beautiful expressions of the medieval spirit and a re-interpretation of that material to symbolize the experience of the new England. Like *Faustus* it is more than the creation of one man; morality and allegory are alike typical of so large a body of thought and opinion as to be, so to speak, racial. This may be clearly seen if we compare, let us say, *Endimion* with either of them. Lyly's play is a charming fancy, enormously popular, appealing to the popular taste for witty dia-

logue, graceful lyrics, and playful identification of court dignitaries with classical figures. But *Faustus* is a superb phrasing of the conflict between Puritanism and the new spirit of scientific inquiry, between the fearsome idea that men sign with their blood contracts to deliver their souls to Satan and the tendency to throw off authority, to probe life to its depths, to be troubled with thoughts beyond the reaches of our souls. And the *Faerie Queene*, outwardly a romance like *Amadis* or *Arcadia*, also uses medieval allegory and morality play and chivalric story to shadow forth a mighty panorama, an infinitely varied succession of dissolving views, an interpretation through symbol of the life that pulsed so intensely through the veins of Elizabethan England.

Other illustrations might be given. There is, for example; that profoundly interesting "religion of beauty in women," concerning which Professor Fletcher has written with so much learning and insight. Here, too, we have medievalism drawn upon to symbolize new thought. On the one hand there were the fanciful allegories of the courts of love and of the *Roman de la Rose*; on the other the whole range of medieval mysticism. In Italy a literature grew up about these allegories, from Dante's *Divine Comedy* and *New Life* to Ficino's exposition of Platonism and Petrarch's glorification of love in his sonnets, reaching an eloquent climax in Bembo's speech on love in the fourth book of *Il Cortegiano*. This too found a place in Elizabethan sonnets and in Spenser's noble Hymns, on the one hand marking a transition from the earlier English attitude toward women to the imperishable portraits of Rosalind, Desdemona, Cordelia, Perdita, and Imogen, and on the other hand bearing witness to the fact that in an age of great deeds, an age of exploration and discovery, the imagination may be so touched that philosophy comes down from heaven to be embodied in experience and made "current coin" —

Though truth in manhood darkly join
 Deep-seated in our mystic frame. . . .
 Where truth in closest words shall fail
 . . . truth embodied in a tale
 Shall enter in at lowly doors.

It is not less true that Shakspeare's greatest dramas are also symbols of racial experience. The historical plays and tragedies are analogous

to such works as *Faustus*, the *Faerie Queene*, and the literature of Elizabethan Platonism in that they are based on medieval stories told in such a way as to apply directly to the problems which England as a nation and Englishmen as individuals found most absorbing. Thus though Shakspeare avoids allegory, though direct references to contemporary affairs in his plays are few and unimportant, and though he apparently takes no interest in questions of national policy such as one finds in the writings of his contemporaries, he reaches results that are similar. Beginning with *Richard II* and *John* we have, for example, a series of studies of the Prince. At first, following Marlowe, the crown is represented as a symbol of glory, and kingship is a personal privilege. In Gloucester's career we have a complete exposition of the Machiavellian philosophy, with, however, swift Nemesis at the end. *Lear* resembles *Richard II* in many details of plot and is a later and maturer study of the same theme, while *Macbeth* bears a similar relation to *Richard III*. In all these dramas is a clear perception of the illusion of worldly place and honor and a progressive criticism of the political philosophy which then dominated Europe and of which the writings of Machiavelli afford the chief exposition. So also with his treatment of pastoralism; he avoids the artificial elements of the genre, and yet a number of the plays, among them *As You Like It*, *Cymbeline*, and *The Winter's Tale*, are closely linked with the familiar discussion as to the relations between the active and the contemplative life. *The Tempest*, again, is not a sustained allegory, yet it is filled with symbolism, while *Macbeth* is another *Faustus*. Shakspeare deals with kings and courts, democracy is not in him, but his kings and tragic heroes symbolize various phases of experience. He is "universal" and "for all time" not because he deals with the stuff of romance or is unequalled in his power of creating character, but for far deeper reasons. Professor Gilbert Murray has recently compared Orestes and Hamlet to show how in both dramas, springing from legends born in remotest antiquity, we have "a strange unanalyzed vibration below the surface, an undercurrent of desires and fears and passions, long slumbering yet eternally familiar, which have for thousands of years lain near the root of our most intimate emotions and been wrought into the fabric of our most magical dreams." Thus Shakspeare, like his great contemporaries, finds in old forgotten far-off things

the materials for his interpretation of life. The recent observance of the tercentenary of his death has taken on an aspect almost religious. In his own age powerful currents were changing the course of civilization; in ours the same Titanic forces are at work once more. In such a time there is no human help save in the return of the spirit of man upon itself. The record of that spirit is in the literature of the past, not in all literature of the past, but in that through which what Emerson called "the vast background of our being" has found momentary expression. The thoughts that wander through eternity, for which even Belial would not lose this intellectual being; the story symbols which possess a life beyond life; the deeper meanings found in *Macbeth* or *Lear* or *Hamlet* when read in this century which sees, as no century since the sixteenth has seen, the working of that law of mutability of which Spenser wrote, — to these we instinctively turn.

I have dwelt on this aspect of Elizabethan literature for two reasons. In the first place, we have confined our study of this period too exclusively to the drama, and even in our study of the drama, apart perhaps from Shakspeare, we have further narrowed our study to matters of technique. We read extracts from the *Faerie Queene*, a page or two from *Euphues*, a few sonnets and pastorals, a few essays by Bacon, and emerge with the feeling that the days of Elizabeth were spacious indeed but that we do not care to explore them. But if it is worth while for us to try to understand the mind of the English Renaissance we shall need to study it from other angles than that afforded by Shakspeare's plays, and, as I have tried to show, even Shakspeare may be better understood through such a course. Such studies are not uninteresting or without bearing on present problems. There is, for example, the development of humanism from the early Tudor period to Milton, a theme of great value in view of the constantly decreasing interest in the classics to-day. There is also the subject of literary criticism, not an arid field, since it was during this period that most of the literary forms with which we are familiar developed. As for Bacon, we know him on only one side if we limit ourselves to a few essays and neglect his noble treatise on the *Advancement of Learning*. His political theory has been left almost untouched by historians; his conception of the aims and methods of university education has been

neglected by college students and teachers, though it is stimulating in the highest degree. There are more general subjects, such as the training of the courtier for service of the state, or the larger conception of historical writing, or the new attitude toward science. From the literary standpoint, there are the short stories, for the adequate study of which no convenient collection exists. Deloney's romances of middle class life and Nash's *Jack Wilton* deserve more attention, because of their greater interest, than *Euphues*. The literature of travel, the great translations, the history of the English Bible, all afford opportunities. Most of all, English literature of the Tudor and Stuart periods gives opportunities for acquaintance with other literatures. This is the natural and legitimate use for what is called comparative literature. Such interesting sources as Malory, the *High History of the Holy Grail*, *Amadis of Gaul*, such classics as Virgil and Theocritus, such Italian masterpieces as *Il Principe*, *Il Cortegiano*, and Tasso's great epic, are a few of many illustrations of the riches in this field. Milton, it is true, we study; yet how seldom as the crowning glory of English classicism or as one who in his thought sums an epoch. Whether one gives, therefore, a college term or a lifetime to the study of this literature from a standpoint other than that of the development of the drama, there is richness for his pains.

The other reason has already been implied in all that has been said. In recent years the stress in college courses in English literature has fallen increasingly on technique. The technical characteristics of the lyric or of versification, the technique of the drama or of the novel or short story have absorbed attention. To a certain extent this tendency illustrates the prevailing interest in efficiency and in getting results. More than one successful writer of magazine fiction has confessed to prolonged study of Maupassant, for example, in an effort to seize the secret of his success. College courses and even correspondence courses are given with the object of making, in the words of some circulars, a successful short story writer out of anybody. In the drama the thing is not less conspicuous. The technique of Ibsen and Pinero has been studied, and the same method has been applied to a host of lesser luminaries, with the object, avowed or unconscious, of making Tom or Dick or Mary a successful dramatist. The question has not been whether the playwright whose productions are thus

honored with our study has anything to say, but altogether as to the methods which brought him success. In the welter of writing and lecturing about successful plays and short stories we frequently deal with works which never knew the divine fire but are merely imitations, paste jewels, and our pupils write imitations of these imitations, sometimes with golden results, oftener to no avail. To adapt Mr. Mackaye's portrait of the Scarecrow, we see on every stage, in every season, plays which have been merely galvanized into a semblance of life through sheer force of technique, and we study these scarecrows and encourage our pupils to try similar manufacturing enterprises. This semblance of life cannot make up for certain qualities found in older plays which technically fall far short of our present precision. Is it not possible that we need to forget technique for a time, useful and important as it is, in order to get back to the foundations? In the age of Pope, for example, there was the same study of technical perfection that we make the object of so much literary study to-day. Did not the writers of that age plume themselves upon their superiority and view with condescension the mouldy and Gothic past? Was not their chief interest too often in the letter rather than in the spirit; in trying to find the "secret" of Homer and Virgil or Shakspeare rather than the soul; in trying to do, in short, precisely what our technicians are trying to do to-day? They succeeded in their aims, and so do we. It is also true that their literary productions, surpassingly fine as they frequently are in technique, are unread to-day except in courses in literary history.

The truth of the matter is that it is out of the re-interpretation of the literature of the past that the great poetry and drama have most often been born. This is seen in Greek and Roman literature; it is profoundly true, as I have pointed out, of the English Renaissance; it is also true of much of the noblest prose and verse of the nineteenth century. The literature of the past has not always this power to beget new masterpieces. In an age of material prosperity and fat peace, when life presents no teasing questions, the great themes of the past lack this magic of the dragon's tooth. But in a crisis, a period of transition, a time when civilization is on the rack, men turn as instinctively to the past experiences of the soul as to God. The old symbols acquire new meaning, the instincts deeply rooted in our mystic frame are stirred once more and vibrate in

sympathy with chords struck in ages long forgotten. To make these harmonies once more audible genius is required. That the mere study of literature in college courses can bring back the age of gold is a preposterous idea. Nevertheless, in this age when men all over the world are making supreme sacrifices, are expelling the dragon of selfishness from the woods of Westernmain, are shaken once more by tragedy and thrilled with idealism, the new poets and dramatists may find their way to college class-rooms. If so, there is no richer pasture ground for them than the English Renaissance, a period when literature was indeed not marked by the flawless technique characteristic of much of our writing of to-day, but when the theatre of life was crowded with stirring scenes and when these scenes were interpreted to the multitudes by men who drew on the inexhaustible stores accumulated by the human spirit through thousands of years.

EDITIONS AND AUTHORITIES

STATEMENT OF PROBLEMS

THE PERIOD AS A WHOLE

I. GENERAL WORKS

NOTE. — The following pages contain the names of the important books and monographs for the study of the literature of the period, the most important editions, and a statement of topics for study designed to enable students to gain a knowledge of the period as a whole, and of the relations to the period of great authors like Spenser, Shakspeare, Bacon, and Milton. Dates have been given only in the case of books and monographs recently published, or belonging to the sixteenth century. Names of publishers are given only for textbooks and for a few other books which for one reason or another may be hard to find. Standard histories of English literature are referred to by the name of the author. Such books as are generally accessible in libraries, not texts or books which the student will probably desire to purchase, are referred to by author and title only.

Both references and statement of problems are designed for students in courses dealing with the period as a whole, not for the special student of a single author. Thus, the graduate student who is working on a dissertation will need more inclusive bibliographies than are here given. Many important books and monographs are therefore omitted in order not to render the bibliography so bulky as to be confusing. (The test of admission, even of the more general works, has been the importance of the book in the study of the character and thought of the English Renaissance as expressed in the literature, not in the study of a special author or of a particular literary type.

The historical background necessary to the understanding of the literature of the English Renaissance is best secured through the study of Gardiner's *History of England*, volume I, pages 1-43. This account is compact and weighty, but of great interest to students of literature as well as of politics. Creighton's *Age of Elizabeth* is a convenient and interesting brief account. Froude's *History* may now be had in *Everyman's Library*; the section from it published under the title *Queen Elizabeth*

is in five volumes. More recent and also more trustworthy are the single volume histories of the period by Pollard and Innes; these deal particularly with politics. The great authority on the history of the period, both English and continental, is the *Cambridge Modern History*, volumes I-III.

On the Renaissance in general a brief account, interesting but at times ill-informed and badly proportioned, is supplied by Edith Sichel's volume in the *Home University Library*. Vernon Lee's *Euphorion* and Walter Pater's *The Renaissance* are invaluable, but they are for students who already possess considerable knowledge of the subject. The standard work on the Italian Renaissance is that by J. A. Symonds, particularly the two volumes dealing with Italian literature. The principal German work on the subject, by Jakob Burckhardt, is available in an English translation. Villari's *Life and Times of Machiavelli* is also a work of the highest value. Other useful books are Boulton's *Tasso and his Times*; Sichel's *Michel de Montaigne*, and Hume's *The Great Lord Burghley*. Professor Fletcher's little volume on Dante, in the *Home University Library*, supplies a useful exposition of much of the thought which influenced the period. *An Introduction to the Study of the Renaissance*, by L. F. Field, may also be consulted.

On the social aspects of the age of Elizabeth consult Traill's *Social England*, volume III; Stephenson's *Shakespeare's London* and *The Elizabethan People*; Rolfe's *Shakespeare the Boy*; and such works on dramatic history as Chambers' *Mediæval Stage* and Gayley's *Plays of our Forefathers*. Original sources are supplied in such collections as *Letters of Eminent Literary Men* (Camden Society Publications, volume XXIII); *Robert Laneham's Letter*, with the valuable introduction by F. J. Furnival (Early English Text Society); Harington's *Nugæ Antiquæ*; and letters such as the *Sidney Correspondence*, edited by Pears. See also the essay on *Bruno in England*, in Elton's *Modern Studies*, for light on conditions in London in the sixteenth century. To these should be added not only the chapters on the Courtier and allied subjects in Einstein's *Italian Renaissance in England* but special monographs like Howard's *English Travellers in the Renaissance* and Sheavyn's *The Literary Profession in England in the Sixteenth and Seventeenth Centuries*. Jusserand, Ten Brink, Morley (*English Writers*, volume IX), and Courthope are the best sources of information among the histories

of literature. Special fields are covered by Merrick Whitcomb's *Literary Source Book of the Italian Renaissance*; Robinson and Rolfe's *Petrarch*; Sir Sidney Lee's *The French Renaissance in England*; Upham's *French Influence in English Literature*; and Scott's *Elizabethan Translations from the Italian* (Houghton, 1916).

Interesting chapters on Humanism will be found in Jusserand, Courthope, and the *Cambridge History of English Literature*. The most convenient larger authority is *A History of Classical Scholarship*, volume II, by J. E. Sandys. But a knowledge of the spirit of Humanism is best gained from W. H. Woodward's *Vittorino da Feltre and Other Humanist Educators*. Browning's *A Grammarian's Funeral*, with the comments on it in Griffin's *Life of Robert Browning*, may be read in connection with this book. Other poems by Browning, such as *Andrea del Sarto*, *Pictor Ignotus*, *The Bishop Orders His Tomb*, *Fra Lippo Lippi*, will assist in making the Renaissance more vivid to the student. Of the highest value is P. S. Allen's *Age of Erasmus*, which contains chapters on Schools, Monasteries, Universities, Private Life and Manners, Point of View, Pilgrimages, etc., written, the author says, "to present sketches of the world through which Erasmus passed, and to view it as it appeared to him and to his contemporaries." Seebohm's *The Oxford Reformers*, now available in *Everyman's Library*, contains chapters on Colet, More, and Erasmus. For these men see also Morley's *English Writers*, volume VII. Biographies of Erasmus are by Emerton (*Heroes of the Nations*) and by J. A. Froude (*Life and Letters of Erasmus*). See also the essay by Froude in *Short Studies in Great Subjects*. The letters of Erasmus, which are of extraordinary interest, are also edited by F. M. Nichols. There is an interesting chapter on More in Lee's *Great Englishmen of the Sixteenth Century*, and *Utopia* has been edited by W. D. Armes in a convenient little edition published by Macmillan. For more special studies of the literary aspects of Humanism see Herford's *Literary Relations of England and Germany in the Sixteenth Century*, and the recently published book, covering the same field for the seventeenth century, by G. Waterhouse. F. S. Boas has an authoritative discussion of the drama in his *University Drama in the Tudor Age*. There have been important articles in the *Modern Language Review* on the same subject. Finally, the relations of Humanism to modern literature and thought have

been treated by Professor Irving Babbitt in several books; see especially the chapter "What is Humanism?" in *Literature and the American College*.

Certain books in other literatures are essential to an understanding of sixteenth century English Literature. Philosophy, especially Platonism, is an important subject, involving the "religion of beauty in women," political theory, and the theory of poetry. For this the volume in *Everyman's Library* containing five dialogues by Plato on poetic inspiration is convenient. These dialogues form an introduction to the study of such a work as Sidney's *Defense* and also to the subject of love as treated in the sonnets and in Spenser's *Hymnes*. On both these subjects consult Castiglione's *Courtier*, either in the *Tudor Translations* edition (Hoby's translation, 1561, with a valuable introduction by Professor Raleigh), or in the cheaper edition with Opdycke's translation, published by Scribners. On the subject of "love" see also Professor Fletcher's *The Religion of Beauty*. Petrarch's sonnets, which not only influenced profoundly all the English cycles but also show clearly the essential elements of the *genre*, both in form and in thought, may be had in translation in the *Bohn Library*. The best introduction to Renaissance pastoral is to be had through a study of Theocritus and Virgil; an excellent translation, in one volume, is in the *Bohn Popular Library*. For epic, Virgil is most important; translations are easily accessible. Tasso and Ariosto are translated in the *Bohn Library* and elsewhere. Machiavelli's *Prince* is essential to an understanding of the political thought of the period: a translation may be had in *Everyman's Library*. With Machiavelli's treatment of the subject should be compared that of Castiglione in the fourth book of the *Courtier*. An excellent discussion of Machiavellism is in Courthope; an account of the garbled form in which this philosophy, through the French version by Gentillet and the English translation of it by Patericke, became popularly known in Elizabethan England, is in Meyer's monograph on the influence of Machiavelli on the drama (*Literarhistorische Forschungen*, volume I). For additional material, see N. H. Thomson's translation of the *Discorsi*, and Villari's *History of Florence*. Cellini's *Autobiography*, a colorful account of Renaissance life, is in *Everyman's Library*. French literature of the period is thoroughly covered in Tilley's *Literature of the French Renaissance*, two volumes. See also Sichel's *Montaigne* and Tilley's *Rabelais*. The *Essais*

of Montaigne are in the *World's Classics* (Oxford), in the best translation (Florio, 1603). Selections from French literature are accessible in Darmesteter and Hatzfeld's *Le Seizième Siècle en France*. Two volumes of selections from Ronsard and Marot, edited respectively by Sainte-Beuve and Voizard, are published in inexpensive editions by Garnier Frères, Paris. The best edition of du Bellay's *Defence* is that by Henri Chamard, Paris, 1904. This book is important in any study of the literary criticism of the period, and especially for its influence on Spenser.

On the language in the age of Elizabeth see Abbott's *Shakespearean Grammar* and the sections in such works as Bradley's *Making of English*, Ellis' *Early English Pronunciation*, Jespersen's *Progress in Language*, and the histories of the English language by Wyld, Emerson, Lounsbury, Krapp, and others.

II. THE DRAMA

The bibliography of the Elizabethan drama has reached such vast proportions that only a few important items can be included here. For special bibliographies of individual dramatists see under the names in the *Dictionary of National Biography* and the full bibliographies in the *Cambridge History of English Literature*. The most useful history covering the period is that by F. E. Schelling, in two volumes. Ward's *History of English Dramatic Literature*, in three volumes, is valuable for its complete abstracts of plots, etc. Other authorities in the general field are Creizenach, *Geschichte des neueren Dramas*, and, for the early period, Chambers, *The Mediæval Stage*. Tucker Brooke's *The Tudor Drama* is a small volume dealing with the subject in an interesting and somewhat unusual manner. The most convenient collection of texts of the Elizabethan period is that edited by Professor Neilson (Houghton). For collections on a larger scale and including plays difficult to find elsewhere, see Hazlitt's edition of Dodsley's *Old English Plays* and also the publications of the Early English Drama Society and the *Tudor Facsimile Texts*.

On the Elizabethan stage see, besides older works, like H. B. Baker's *History of the London Stage*, such recent publications as Albright's *The*

Shaksperean Stage, Murray's *English Dramatic Companies, 1558-1642*, *The Elizabethan Playhouse*, two volumes, by W. J. Lawrence, and *The Court and the London Theatres*, by T. S. Graves. Mr. Lawrence has published valuable reviews and articles in the *Modern Language Review* and elsewhere, and Professor Graves has made important contributions to the subject in *Modern Philology*, *Studies in Philology*, and elsewhere. See also the monographs by G. F. Reynolds, and *Government Regulation of the Elizabethan Drama*, by Dr. Gildersleeve.

As to types of drama, the best exposition of the folk plays and their significance is to be found in Chambers' *Mediæval Stage*. The best treatment of the morality play (types of plot structure, characterization, allegory, etc.) is in R. L. Ramsay's introduction to his edition of Skelton's *Magnyfycence* (Early English Text Society). On this subject see also the book by W. R. Mackenzie on *English Moralities*. For tragedy, see Professor Thorndike's *Tragedy*, in the *Types of Literature*. For comedy no complete treatment exists, but C. R. Baskervill's *English Elements in Jonson's Comedy* and A. Feuillerat's *John Lyly* treat certain aspects of the subject; see also *The Influence of Jonson on English Comedy*, by Mina Kerr, and the essays in the collection of English comedies edited by C. M. Gayley. The technique of romantic comedy has received little attention. For the masques, see the various articles by J. W. Cunliffe, and the volume *Court Masques of James I*, by Mary Sullivan.

The *Publications* of the New Shakspere Society and the *Jahrbuch* published by the German society contain a great deal of material, very unequal in value. But the *Jahrbuch* is indispensable as a bibliography of current monographs and books on all phases of Elizabethan literature.

The Elizabethan drama is a vast literature in itself, and it may be studied in various ways. From the standpoint of the student who seeks in it means for understanding the mind of the Renaissance, matters of technique are of secondary importance, as is also the critical valuation of separate dramas or of the work of individual dramatists. Such a student may approach the material from three points of view. In the first place, themes or topics which are of importance in other forms of literature find additional illustration in the drama. Thus, Skelton's *Magnyfycence* becomes interesting not as a dramatic production but as a treatment of a theme

found in Elyot's *Governour*, Spenser's *Faerie Queene*, Bacon's *Essays*, and in the entire literature of courtiership. Or, Lyly's *Endimion* may be considered, not merely as an admirable example of the new English comedy, but as illustrative of the tendency to use old story to present in allegorical form some contemporary situation and even to show what the author thought of that situation; from this point of view it is to be compared with *Mother Hubberds Tale* and the fifth book of the *Faerie Queene*. Once more, Shakspeare's treatment of pastoral conventions in a play like *As You Like It*, or his treatment of the "love" of the sonnet cycles, as in *Twelfth Night* or *Romeo and Juliet* or *The Two Gentlemen of Verona*, may be compared with pastoral and sonnet as Renaissance "kinds." Or again, a study of classicism in the Renaissance would include not only the works of the Humanists, the critical theories of Sidney, or the learning of Bacon, but also the *Sejanus* of Jonson and the *Antony and Cleopatra* of Shakspeare. Considered from this standpoint, Elizabethan drama may be studied, not as a special form, following a certain technique, but as a body of material illustrating all sorts of topics and themes which interested the writers and the public of that time.

In the second place, the drama is a mine of wealth for the study of the life and customs of the time. Plays like *Henry IV*, *Every Man in His Humour*, *The Shoemaker's Holiday*, *Bartholomew Fair*, *The Alchemist*, *Hyde Park*, abound in illustrations of Elizabethan and Jacobean character and life. It is not necessary to confine attention to such dramas as are chiefly realistic in tone; dramatized romances like *Twelfth Night* or *As You Like It* also afford material.

But there is a third method of study which is more valuable than these. Elizabethan literature, like all true literature, is an expression of what great writers of that time thought about life. In the drama Elizabethan literature found consummate expression. This dramatic literature, therefore, is important not merely from the technical standpoint but as a means for understanding the Renaissance. In such a study it is best to begin with Marlowe, particularly with his *Tamburlaine* and *Doctor Faustus*, expressions of Renaissance thirst for power, for beauty, and for intellectual domination. Shakspeare's *Richard III* and *Macbeth* are expositions of Machiavellism; *Hotspur* is an epic character, a seeker after

personal distinction; John of Gaunt and Faulconbridge voice the new English nationalism, while Henry V is an incarnation of it. The story of Othello is almost a morality — Mephisto seeking the soul of Faustus or Satan warring on innocence and beauty as in *Paradise Lost*. *Lear* should be studied as a complement to *Tamburlaine*; the romance that in the earlier play invests place and power is in this greatest of tragedies dispelled; it is the climax in a series of dramas in which, in one way or another, Shakspeare subjected Renaissance passion for glory to searching analysis. From another point of view, Shakspeare's plays represent the intense interest in personality characteristic of the sixteenth century. In the medieval period man as an individual had no value; in Shakspeare as in the *Faerie Queene* or the *Book of the Courtier* and in Renaissance thought generally the development of a man's personality was a subject of surpassing interest. To the conception of *virtu*, praised by Marlowe, and the nationalism and the study of personality in Shakspeare's plays, should be added the classical tragedy of Jonson, a tragedy of types rather than of individuals, and also Jonson's satire of the materialism of the later Renaissance in *Volpone* and *The Alchemist*, and Massinger's and Shirley's even more realistic criticism in *A New Way* and the *Lady of Pleasure* or *Hyde Park*. *Volpone* is beast fable cast in the mould of classical comedy; *The Alchemist* is a scathing arraignment of what Marlowe's lust for wealth and power may degenerate into; *A New Way* might have had for a sub-title "The Getters," because of its portrayal of the self-made man who thinks his money will purchase anything, while *A Lady of Pleasure* should have for a sub-title "The Spenders," three generations removed from *Tamburlaine* the pioneer, and one generation from Sir Giles Overreach. To sum up, the study of the Elizabethan drama as representative of the thought of the Renaissance should include the following plays: *Tamburlaine* and *Faustus*; *Richard II*, *John*, *Henry IV*, and *Henry V*; *Richard III*, *Macbeth*, *Lear*, *Sejanus*; *Othello*; *Volpone*, *The Alchemist*, *A New Way*, and either *A Lady of Pleasure* or *Hyde Park*. But to this list any number of additions may be made.

III. SPENSER

Many important articles on Spenser have appeared in recent years in the *Publications of the Modern Language Association*, *Modern Philology*, *The Modern Language Review*, and elsewhere. The *Oxford Spenser* is an excellent single volume text.

For material essential to the preliminary study of Spenser, such as pastoral, sonnet, Platonism, Renaissance epic, see the preceding sections of this bibliography. For English pastoral antedating Spenser texts may be found as follows: Barclay in *Percy Society Publications*, volume XXII; Googe in Arber's *English Reprints*. On the sonnet consult also Sir Sidney Lee's introduction to the volumes of Elizabethan sonnets republished from Arber's *English Garner*. In both pastoral and sonnet, however, the most profitable means of approach is through reading in the foreign authors from whom the English poets drew their inspiration and much of their material. Herford's introduction to his edition of the *Shepherds Calender*, for example, will be much better understood if it is read in connection with the pastorals of Theocritus and Virgil, accessible in inexpensive form in the *Bohn Popular Library* (Macmillan). Such reading will also help in the study of Milton's pastorals. In connection with the *Amoretti* of Spenser the following works should be used: Fletcher's *Dante* (*Home University Library*); Petrarch's *Sonnets* (Bohn); Wyatt and Surrey (Padelford's *Early Sixteenth Century Lyrics* or the edition of Tottel in Arber's *English Reprints*); Shakspere's *Sonnets* (editions by Beeching or Rolfe or the new variorum edition by Alden), and Spenser's *Fowre Hymnes* (the edition by L. Winstanley, Cambridge University Press, is the best, and contains an extremely valuable introduction).

For the *Faerie Queene* there are several avenues of approach. For the native and medieval elements in it, Malory's *Morte Darthur* and the *High History of the Holy Grail*, both in *Everyman's Library*, are indispensable. For the allegory, besides the usual references, see Ramsay's introduction to his edition of Skelton's *Magnyfycence*. The debt of Spenser to Skelton, especially in Books I and II, is beyond question. But Spenser's allegory is too frequently studied from examples of the medieval type; attention must also be paid to the Renaissance theory of allegory in epic poetry. For this see not only his letter to Raleigh but also Sidney's *Defense* (edi-

tions by Cook and by Shuckburgh); see also other criticism in Smith's *Elizabethan Critical Essays*.

The epics of Virgil, Ariosto, and Tasso should be studied, not merely as sources of the *Faerie Queene* but first as examples of epic poetry and second for the material which they supply for understanding the problems of unity, management of episode, allegory, and relation to the conception of the ideal hero. On this last topic it becomes necessary also to consider other books on courtiership. W. M. Rossetti's *Early Italian Courtesy Books* (Early English Text Society), Castiglione's *Il Cortegiano*, Elyot's *Boke of the Governour* (*Everyman's Library*), and Sir Humphrey Gilbert's *Queen Elizabeth's Academy* (Early English Text Society), together with the chapter on the courtier in Einstein's *Italian Renaissance* and Raleigh's introduction to Hoby's translation of Castiglione (*Tudor Translations*), are all easily accessible and put the student in possession of certain fundamental ideas which governed Spenser. Of the *Faerie Queene* itself, the first book is best for the study of medieval elements in Spenser's work, and the fifth as a perfect example of the Renaissance conception of allegorical epic. Books I and II have recently been admirably edited by L. Winstanley (Cambridge University Press); unfortunately, no adequate edition of Books III-VI exists.

Additional references: Morley's *English Writers*, volume IX; Saintsbury's *English Prosody*, volume I, chapter v; Dowden in *Transcripts and Studies*; Harper's *Sources of the British Chronicle History in the Faerie Queene*; Woodberry's *The Torch*; Mackail's *Springs of Helicon*, pages 71-134; Kuhns, *The Source of the Infinite* (for Platonism); introduction to the *Oxford Spenser*.

IV. BACON

The standard edition of Bacon is that by Spedding, Ellis, and Heath, in fourteen volumes. This contains, besides the major works, the letters and fragments which enable the student to compare similar passages as they occur in various places. As Bacon is a weighty and compact writer, such comparison is frequently necessary in order to understand his exact meaning, as, for example, in the often-quoted but usually misunderstood sentence, "I have taken all knowledge to be my province."

Of the major works, the best edition of the *Essays* for the advanced student is that by S. H. Reynolds (Oxford). Of school editions the most complete is that by M. A. Scott. *The Advancement of Learning* and the *New Atlantis* are in an attractive small volume in the *World's Classics*, but without notes; the best annotated edition of the *Advancement* is that by W. A. Wright (Oxford), of the *Atlantis*, by G. C. Moore-Smith (Cambridge). For criticism of Bacon see the article in the *Dictionary of National Biography* and also the very full account of his political career in Gardiner's *History of England*. There is also an essay by Sidney Lee in his *Great Englishmen*.

There are various methods of approach to the study of Bacon. From the standpoint of the aims and methods of higher education, it is best to begin with Humanism: Woodward's *Vittorino da Feltre*, Erasmus, Ascham (the best edition of his works is by W. Aldis Wright, *Cambridge English Classics*), Elyot's *Governour*, and Gilbert's *Queen Elizabeth's Academy*. To these may be added, as a further representation of the standpoint of Elyot and Gilbert, Castiglione's *Courtier*. The subject culminates, for the Renaissance, in Milton. For Bacon, not only such essays as the one on "Studies," but the far more important passages in the *Advancement of Learning* are required. To see clearly his point of view, acquaintance with the theories and methods of scholasticism is necessary (Sandys, *History of Classical Scholarship*). ~~The reasons for his criticism~~ of Aristotle, both educational and scientific, will then become apparent. In the *Advancement* is not only criticism which applies to much college teaching to-day but also anticipation of some of the best elements of modern higher education, and an inspiring idealism for college students.

Closely akin to this subject is Bacon's ~~conception of the importance of~~ scientific studies. Preparation for the study of this conception may be through the medieval attitude toward science: from a multitude of illustrations the story of Roger Bacon (on which compare Greene's *Friar Bacon and Friar Bungay*), and the story of Faust (compare Marlowe's drama) may be considered. Bacon's own ideas must be collected from his writings, and will be found interesting for his anticipation of laboratory methods of instruction and also for his insistence on the value of science as a means for increasing the efficiency and comfort of life.

Bacon's political theory is to be approached from two viewpoints: first, his relation to Machiavellism, a constant influence in his works, and, second, his conception of the relationship between the crown and parliament. For the second topic, acquaintance with the political conditions in his own time is necessary, on which see Gardiner's *History of England*.

As to Bacon's personal character, concerning which such diverse views have been expressed, the *Essays* and the *Advancement* give abundant material for study, this material to be supplemented by study of his letters, his state papers, and the record of his deeds.

Other topics for study are Bacon's style, on which compare other Elizabethan prose; his literary criticism; Bacon and Montaigne; the evolution of the essays, studied through the editions of 1597, 1612, and 1625; imaginary commonwealths; the relation of passages in the *Essays* to passages in his other works.

V. OTHER ELIZABETHAN PROSE

On the novel see, besides the works named in the *Outline*, the following: Chandler, *The Literature of Roguery* (for the picaresque novel); Deloney, *Works*, edited by F. O. Mann; *John Lyly* by A. Feuillerat. An edition of Sidney's works, by A. Feuillerat, is in process of publication; the 1580 edition of *Arcadia* has already appeared. Many of the prose romances are difficult to obtain. For those used by Shakspeare, see Furness' *Variorum*. Greene's works, in fifteen volumes, edited by Grosart; Lodge's works, edited by E. Gosse; and R. W. Bond's edition of Lyly are generally accessible. Painter's *Palace of Pleasure* is edited, in three volumes, by J. Jacobs. For Nash, see the edition by R. B. McKerrow.

Holinshed may be best studied in *Shakespeare's Holinshed*, edited by W. G. Boswell-Stone. No modern edition of Raleigh exists; the best is edited by Oldys and Birch, eight volumes. Hooker's *Ecclesiastical Polity* may be had in *Everyman*; annotated editions of Book I, by R. W. Church, and of Book V, by R. Bayne, are accessible.

For literary criticism see, besides Gregory Smith's collection of Elizabethan critical essays and Spingarn's *Literary Criticism in the Renaissance*, the collection of seventeenth century critical essays edited by Professor Spingarn and also Saintsbury's *History of English Criticism*. Acquaintance with Aristotle is

essential to the understanding of literary criticism in the Renaissance; this may be gained through a study of the translations and commentaries by Butcher and Atwater, or in the brief but exceedingly useful volume *Aristotle on the Art of Poetry* by Lane Cooper.

VI. POETS FROM SPENSER TO MILTON

Gascoigne's works are edited by J. W. Cunliffe in the Cambridge English Classics. For Drayton, consult O. Elton's book on the subject; selections from his works are edited by A. H. Bullen, by E. Brett (best edition), and, including selections from Daniel, by H. C. Beeching. Grierson's Oxford edition of Donne is the best; others are by Grosart and Chambers. The best edition of Herrick is that by F. W. Moorman; the same scholar has published a biography of Herrick. *Everyman's Library* contains the *Hesperides*. A. B. Grosart has published editions of Daniel and of Giles and Phineas Fletcher. The standard edition of Herbert is that by G. H. Palmer. See also Walton's *Lives of Herbert and Donne*. A convenient selection from Waller is edited by G. T. Drury in the *Muses Library*. On Waller's influence on the development of classicism see Gosse's *From Shakespeare to Pope* and his *Seventeenth Century Studies*. These books also contain essays on other writers of this period. The standard edition of Cowley is that by A. R. Waller; the *Essays* are also edited by A. B. Gough.

VII. SEVENTEENTH CENTURY PROSE

The standard edition of Burton's *Anatomy of Melancholy* is that by A. R. Shilleto (Bohn). Sir Thomas Brown's works are edited by A. R. Waller; selections are in *Everyman's Library*. For Bunyan, see the biographies by W. Hale White and J. A. Froude. A valuable dissertation on the *Sources of Bunyan's Allegories* is by J. B. Wharey (University of Pennsylvania). Walton's *Compleat Angler* is in *Everyman's Library*.

VIII. MILTON

Important editions of the poems are those by D. Masson, three volumes; by W. A. Wright (Cambridge); by H. C. Beeching (Oxford), which restores the spelling of editions issued in Milton's time; and by W. Vaughn Moody (Houghton). An admirably annotated edition of *Paradise Lost* is

that by A. W. Verity (Cambridge University Press). The prose may be found in the *Bohn Library*; selections are numerous. Annotated editions of the *Areopagitica* are by J. W. Hales (Oxford) and in the *Riverside Literature Series*. Other biographies are those by R. Garnett (with a useful bibliography) and by W. P. Trent. For versification see *Milton's Prosody*, by Robert Bridges, and an essay in Masson's edition of the poems. For the literary history of the period see J. H. B. Masterman's *The Age of Milton*. Important studies on special topics are C. G. Osgood's *The Classical Mythology of Milton's English Poems*, and Good's *Studies in the Milton Tradition*, a study of Milton's fame published by the University of Illinois. For excellent general criticism see the essay in the *Springs of Helicon*, by J. W. Mackail; the essay in Woodberry's *The Torch*; and *Studies in Milton*, by Alden Sampson. *Essays on Milton*, a volume by E. N. S. Thompson which deals with the epic structure and theme of *Paradise Lost*, has recently been published by the Yale University Press. There is also a thorough study of Milton's *Ready and Easy Way to Establish a Free Commonwealth* in the *Yale Studies in English*. See also Addison's criticism of *Paradise Lost* in *The Spectator* and Coleridge's *Seven Lectures on Shakespeare and Milton*.

In Milton's time English literature, like English life, was traversed by many currents. The old drama had passed — after 1642 the theatres were closed. Herrick was the last of the shepherds in Arcady. Poetry had lost its former authority over the minds of men. A new conception of classicism was gaining volume and was destined to rule English literature for a century. But in Milton sounded clearly the last great voice of the Renaissance. In his life and works is found expression, always authentic, often final, of each of the great "notes" of the period which he brought to a close. There is medievalism, as in Spenser, made to phrase the thought of his time; there is the exaltation of the individual, as in Marlowe and Shakspeare; there is the fusion of pagan and Christian thought, shown in his pastoral poetry, in the *Hymn*, and in *Paradise Lost*; there is the assimilation of the bone and sinew of the classics, represented among the Elizabethans by Ben Jonson; there is the doctrine that the man of parts, true courtier, should serve the state, a doctrine that permeates Renaissance thought; and there is the lofty conception of the poet's

function, so often dwelt upon by Sidney, Spenser, and their contemporaries, here so completely illustrated by his life and writings as to render him a vates or seer. Political idealism, the worship of Beauty, the use of symbol and allegory, the regard for epic as the highest of the "kinds," the verse, are other Renaissance characteristics which may be studied in his works.

Suggestions for the study of these topics may be found in the analyses of Milton's works in the body of this *Outline*. The topics may be roughly classified under four heads: Milton's learning, and the sources of his poetry; his personality and his stress on individualism; his conception of the poet's function; and his style. For the study of the first group, the materials are both autobiographical and critical. The reprinted portions of his notebooks, showing his study of possible subjects, may be found in Masson; to these should be added autobiographical passages in his letters and tracts. The Latin elegies and many of the English poems also contain passages important for the light they throw on his reading. To these add such topics as his use of medieval material, particularly shown in passages embodying religious doctrine, and his habit of fusing pagan and Christian material, of which the *Hymn* and *Lycidas* give familiar examples. Here Milton should be compared with Spenser. The culmination of this research consists in a study of his classical learning and the use he made of it. Of the three aspects under which the classics appear in the English Renaissance: the revival of study of the ancient masterpieces, represented in the Tudor Humanists; the romantic re-working of classical stories, shown in Lyly, Shakspeare, Spenser, and in many other places; and the adaptation of Humanism, as Jonson had seen it, to life, Milton represents the third. *Sejanus* and *Samson Agonistes*, for example, may be compared with each other, with Greek tragedy, with the romantic classicism of Shakspeare, and with the later classicism of Dryden and Pope. The key to the study here is in the relation between Jonson and Milton.

The second topic may be approached through the study of Milton's own personality, shown through the autobiographical portions of his poems, his tracts, and unconsciously throughout his work. This will reveal a man cast in the mould of the Renaissance, like Sidney or Cellini or Marlowe or Machiavelli, however restrained he may have been through his Puritanism. But the complete study of the topic involves also the consideration of

Milton's great characters, Satan and Samson. From both phases of the study, Marlowe is the man of the earlier Renaissance with whom Milton is to be compared.

The third topic involves a review of all that has been studied relative to the Renaissance conception of the poet and his function. See, for example, Castiglione's *Courtier*, Sidney's *Defense*, Spenser's theory of the poet and his work. To this add all that has been learned concerning the political idealism of the Renaissance poets, the service which learning ought to render to the state, the mystical conception of beauty. Here material is abundant in Milton's works; he should be compared especially with Sidney and Spenser.

The fourth group is capable of indefinite extension. Symbol and allegory, so characteristic of the Renaissance, are abundant: there is the formal symbolism of the medieval type, illustrated, for example, in his *Sin and Death*; there is also the interpretation of current conditions through the medium of ancient story, as in *Samson Agonistes*. Here, again, the key to the study is found in Spenser. Furthermore, Milton's conception of the epic is to be studied through comparison not only with Virgil but also with Spenser and Tasso; it is also to be studied in what Milton himself said about the subject. Finally, Milton's verse is of the Renaissance; it recreates the evolution of prosody through that period. This may be seen, for example, through tracing his narrative verse from the Marlowesque passages in the first two books of *Paradise Lost* through various stages in *Paradise Lost* and *Paradise Regained* to the marvelously flexible yet subtle metre of *Samson Agonistes*. On this Mr. Moody's analysis of the versification of Milton's classical tragedy will be found helpful. The material for comparison should be drawn from Marlowe, Shakspeare, Beaumont and Fletcher, and Webster and Ford. The Elizabethan quality of his verse may be made clear by contrast with that of Dryden and Pope.

CHRONOLOGICAL OUTLINES

THE RENAISSANCE

I. Changes influencing the Literature of the Sixteenth Century

1. In language: such as (a) changes in pronunciation due for example to the dropping of final *e* as a separately sounded syllable; metrical regularity of Chaucer's verse no longer appreciated; (b) the consequent breaking down of old metrical standards and the introduction of freakish forms ("Poulter's measure"; "Skeltonic" verse, etc.). Later in the century, the attempt to adapt classical quantitative verse to English (The Areopagus, etc.).
2. In thought: such as (a) the new nationalism, due to the political changes made by Henry VIII and Elizabeth; (b) the revival of interest in the classics (Humanism) which had been almost unknown in the Middle Ages; (c) cosmopolitanism, due to travel; the influence of Italy and France, reflected in Chaucer, again becomes prominent.
3. In literary themes: such as the introduction of the sonnet and other forms of subjective literature; the pastoral; the new theory of the epic; the novel; the essay; the drama.

II. Early Humanism in England

1. Humphrey of Gloucester (1391-1447)
2. Colet (1466-1519) and Erasmus (1465-1536)
3. Sir Thomas More (1478-1535)
 - (a) *Utopia* (Latin version, 1516; English translation by Ralph Robinson, 1551)
4. Early translations from the classics
 - (a) Phaer's *Aeneid* (1558-1562). Two books of the *Aeneid* also translated by Surrey, in blank verse.
 - (b) Seneca was translated by Jasper Heywood and others, 1581.
 - (c) North's *Plutarch* (1579) was famous for its influence on Shakspeare.

III. Transitional Poetry of the Early Sixteenth Century

1. John Skelton (c. 1460–1529)

(a) Author of various translations and adaptations of humanistic works.

(b) Influenced by Chaucer in *Garlande of Laurell*, a medley of all sorts of material, but in lively metre; and in the more important *Bowge of Courte*, an allegory owing something to Chaucer, something to the “ship” allegory of Brant and Barclay.

(c) *Phillyp Sparowe*, a story of the death and burial of a pet sparrow; travesty, incoherent structure, “Skeltonic” verse. Written to please a patron.

(d) *Colyn Clout*, a satire of the clergy from the point of view of a layman.

(e) *Why come ye nat to courte?* a bitter invective against Wolsey.

(f) *Magnyfycence*, a morality play but with probably direct application to political matters.

(g) Skelton’s verse is usually written in two-accent lines, irregular in unaccented syllables, and with rhymes rambling through any number of lines.

2. Alexander Barclay (c. 1475–1552)

(a) *The Ship of Fools* (1509) a translation, with many additions, of the *Narrenschiff* of Sebastian Brant; satire of all sorts of folly, shown by women, clerics, beggars and vagabonds; full of classical and biblical allusions and many proverbs; scurrilous; vivid picture of contemporary life; shows interrelation of Germany and England in early sixteenth century.

(b) *Eclogues* (c. 1514). Five pastoral eclogues translated from Mantuan and Aeneas Sylvius but with many additions and applications to local conditions; they treat of miseries of court and the superiority of country life, and the sad state of poets. Important as being the first examples of Renaissance pastoral in English, and have the characteristic satire veiled by allegory; they are racy, homely, vivid.

IV. **The Mirror for Magistrates** ✓

i. Combines medieval and renaissance elements

(a) Written by various men, 1555 ff.; a series of medieval "tragedies" similar to Chaucer's *Monk's Tale* and Boccaccio's *De Casibus Virorum*; immediate model Lydgate's *Fall of Princes* and first planned as a re-issue and continuation of that work.

(b) Great popularity throughout the century, and particularly influential on the drama, thirty historical plays being extant which are based on stories told in the *Mirror*.

(c) Chief importance due to the *Induction* written 1563 by Thomas Sackville (who also collaborated with Norton in writing *Gorboduc* ✓ [acted 1562] a Senecan tragedy in blank verse); this *Induction*, influenced by Chaucer and Virgil, and perhaps by Dante, notable for its allegory, its grave and musical verse, and its direct influence on Spenser.

V. **Tottel's Miscellany** (1557) ✓

i. A collection of nearly three hundred poems by Sir Thomas Wyatt (1503–1542), the Earl of Surrey (c. 1517–1547), and others. These poems are mainly (a) sonnets in imitation of Petrarch; (b) other amoristic lyrics, introducing, with the sonnets, a new code of courtly "love"; (c) satires, epistles, epigrams, showing the influence of the classics but dealing with certain conventional subjects, such as the superiority of the country to the town and the hardships of the courtier's life; a few, such as Wyatt's *The Mean and Sure Estate*, showing the influence of Chaucer. By far the greater number are amoristic, and are written in the most diverse metrical forms.

VI. George Gascoigne (c. 1525–1577)

1. A poet of moderate genius whose importance springs from the way in which he anticipated many of the literary activities of the Elizabethan period.

2. Representative works

(a) Dramatic writings: *The Supposes*, a comedy acted in 1566, based upon a comedy by Ariosto; *Jocasta*, acted 1566, a tragedy of the Senecan type.

(b) *Certayne Notes of Instruction*, 1575, the first important work of literary criticism in English.

(c) *The Posies*, 1575, a collection of poems, mainly lyrical, on many subjects and in many forms.

(d) *The Steel Glass*, 1576, a satire based on a comparison between the old steel mirrors, representing the superior moral and manners of an earlier age, and the crystal mirrors then coming into fashion, by which he symbolizes the corruption and follies of his age. Somewhat in the manner of *Piers Plowman*.✓

References: On the changes in language, etc., in the sixteenth century, see Cambridge, III. 499–530. On the general character of the Renaissance, see Jusserand, II. 3–25; 40–92; 134–149, and in his *Novel in the Time of Shakespeare*, chapter ii; Einstein, *Italian Renaissance in England*, chapters ii and viii. For Humanism, see *Cambridge Modern History*, I. chapter vi; Courthope, II. chapter i; Cambridge, III. 1–27; Jusserand, II. 76–92. For Tottel's *Miscellany*, see Jusserand II. 134–148; Cambridge III. 187–206; Courthope, II. chapters ii and iii; and the introduction to Padelford's *Sixteenth Century Lyrics* (Heath & Company). For Gascoigne: Cambridge, III. 227–238; Courthope, II. 167–177. A selection from the *Steel Glass* is to be found in Skeat's *Specimens of English Literature*, 1394–1579, pp. 312–325. This book may also be consulted for its selections from other transitional authors from Chaucer to Spenser.

THE NEW ENGLISH POETRY

I. The Influence of Italy and France

1. Italian writers important for their influence on English literature in the sixteenth century.

(a) Petrarch (1304–1374) His *Rime*, or *Sonetti e canzoni in vita di Madonna Laura*, a cycle of 207 sonnets, interspersed with various other short lyrics, treating of the sufferings of the lover, the cruelty of his mistress, the lofty influence of love, the whole given the form of a cycle through references to the passing of time and to incidents of his courtship. These sonnets exerted great influence in France and England through their form, their phraseology, and the Neo-Platonic theory of love.

(b) Ariosto (*Orlando Furioso*, 1516) and Tasso (*Gerusalemme Liberata*, 1575) were writers of epic poetry whose works profoundly influenced Spenser.

(c) The writers of *novelle*, short stories usually of a tragic cast, which formed the basis for the many English collections of short stories and also served as storehouses of plot for the dramas.

2. The influence of France felt mainly through the critical theories of the Pleiade, through the pastorals of Marot and others, and through the sonnets and other lyrics of Ronsard, Du Bellay, Desportes.

II. The Sonnet

1. *Origin.* Arose in Italy near the end of the thirteenth century; practiced by Dante, Michelangelo, Tasso, Ariosto, and Petrarch. At first, however, the name was applied to any short amoristic lyric, and a similar confusion persisted in England even in Shakspeare's time. Rossetti's translation of the *New Life* of Dante will illustrate early sonnet forms and aims. Chaucer translated one of Petrarch's sonnets in his *Troilus*, Book I. ll. 400-420.

2. *Form.*

(a) True Italian type. Fourteen lines, the first eight constituting the octave, which introduces the theme, and the last six the sestet, which is sub-divided into two tercets. The first tercet prepares the leading idea or theme of the octave for the conclusion in the second tercet. See Wordsworth's sonnet on Milton for a fairly close imitation of this form. The rhyme scheme of the octave is *a b b a, a b b a*; less accurately, *a b b a, a c c a*; of the sestet, *c d e, c d e*; or *c d c d c d*; or *c d c d e e*.

(b) English forms in the sixteenth century fall under two main classes: the Shakspearean, consisting of three quatrains rhyming alternately, and a concluding couplet; and the Spenserian, somewhat like the stanza of the *Faerie Queene*, *a b a b, b c b c, c d c d, e e*. Milton's sonnets are correct in rhyme, but often careless of the distinction between octave and sestet.

3. English sonnet cycles of the sixteenth century

(a) Wyatt, Surrey, Gascoigne, Watson, wrote many sonnets before the time of the great cycles; Tottel's collection of songs and sonnets was reprinted seven times by 1587; Shakspeare introduced three sonnets into *Love's Labour's Lost* and two in *Romeo and Juliet*; chief vogue of the *genre* from 1591 to 1597, in which period the French writers were drawn upon quite as much as the Italian.

(b) The chief cycles: Sidney, *Astrophel and Stella*, 1591, platonic courtship of Lady Penelope Rich, 108 sonnets,

based on Petrarch, Ronsard, and Desportes; Daniel, *Delia*, 1592, mainly French, some of them of high literary value; Constable, *Diana*, 1592, 1594; Barnes, *Parthenophil and Parthenope*, 1593; Watson, *Tears of Fancie*, 1593; Giles Fletcher the Elder, *Licia*, 1593, frankly confessed to be literary exercises; Lodge, *Phillis*, 1593; Drayton, *Idea*, 1594; Spenser, *Amoretti*, 1595, but some of them perhaps written at a much earlier date, in their present form representing his courtship of Elizabeth Boyle, whom he married; Shakspeare, *Sonnets*, ca. 1594, which differ from the other cycles in that some of them are addressed to a man and others show distaste for the conventions of the *genre*.

(c) Total number of amoristic sonnets written during this period estimated at 1200; in addition, about 500 addressed to patrons and as many on philosophical and religious themes.

Studies

1. Conventionalities in diction and tropes, such as the similes of the ship, the warrior, etc., and in the narrative element, "the prologue, hope, and the epilogue, despair."
- X 2. The idealistic view of love. This form of Elizabethan Platonism especially prominent in the sonnets of Sidney and of Spenser. For the complete statement of the religion of beauty, see Spenser's *Four Hymns*.
3. The problem of Shakspeare's sonnets. Besides the reference given above to Lee, the introductions to the editions of the sonnets by Beeching and by Rolfe may be used.

References: On the general character of the sonnet and the history of its form, consult Alden, *English Verse*, pp. 267-297, and Corson, *Primer of English Verse*, pp. 143-185. On the Elizabethan sonnet, see Cambridge III. 281-310 (Lee); Jusserand, II. 383-419. A more detailed account of the cycles is in Lee's *Life of Shakespeare*, s. v. the sonnets and also in the appendix. For the Italian influence, consult Einstein, *The Italian Renaissance in England*, and for the French, Lee, *The French Renaissance in England*, and Upham, *French Influence in English Literature*.

III. The Pastoral

1. Classical pastorals

(a) Theocritus (280 B. C.). His Idyls marked by realism and by introduction of themes afterwards characteristic of the *genre*, such as the singing match, dirge, love-lay, etc. No allegory or veiled satire.

(b) Virgil's *Eclogues* are less realistic and introduce allusions to life of the times.

2. Italian Group

(a) Petrarch wrote twelve Latin eclogues 1346-1356; these have strong political allegory. His eclogues imitated by Boccaccio.

(b) Mantuan (1448-1516) wrote a series of pastorals in which the satire of church and state is more pronounced. Some of these translated into English by Barclay.

(d) Sannazaro's *Arcadia*, 1490-1495; consists of twelve eclogues connected by passages in lyrical prose; the most striking theme is the praise of Arcadia as a refuge from the town. Compare Sidney's romance, and *As You Like It*.

/ 3. French Group

(a) Of the poets who wrote pastorals in France in the sixteenth century, Marot is important for the influence he exerted on Spenser.

/ 4. English predecessors of Spenser

(a) Barclay translated some of Mantuan's eclogues ca. 1514.

(b) Googe in 1563 wrote eight eclogues loosely connected by two narratives running through them, realistic in style and homely in metre, moral in intention.

(c) There were some pastoral elements in the other poetry of the period, as in Tottel; Chaucer was also regarded as a pastoral poet by Spenser and others.

5. Spenser's *Shepherds Calendar*, 1579. Twelve eclogues, somewhat loosely connected by the motif of the seasons, one being assigned to each month, and by the romance of Colin (Spenser) and Rosalind. Five of the eclogues deal with religious and political conditions, and are native rather than foreign in source and model. The others imitate conventional pastoral themes, such as the singing match, the praise of the poet's patron, the dirge, the complaint of unrequited love. In freshness, lyric power, and thought the *Calendar* marks the beginning of a new era in English poetry.

Studies

1. The most notable eclogues of the *Shepherds Calendar* are those for 'February' (religious allegory; fable of the oak and the briar, told in what was thought to be the style of Chaucer and in a four stress verse which roughly imitates the way Chaucer's verse must have sounded as pronounced in Spenser's time); 'April' (Song in praise of Elizabeth); 'October' (the perfect poet).
2. Study the versification of 'February.'
3. The eclogues for 'September,' 'October' and 'November' contain ideas and phrases echoed by Milton in *Lycidas*.

References: A convenient introduction to the pastorals is to be found in Professor Herford's edition of the *Shepherds Calendar*; see also the introduction to *English Pastorals*, edited by E. K. Chambers; Morley, *English Writers*, IX. 35-58; Jusserand, II. 455-472; Cambridge, III. 247-269; Courthope, II. 242-245, 252-256; Church, *Life of Spenser*, chapter ii. The *Idyls* of Theocritus have been translated by A. Lang and others; Virgil's *Eclogues* appear in translation in *Everyman's Library*.

IV. Other Lyric Poetry

1. The Elizabethan Anthologies were almost as popular and as numerous as the sonnet cycles; they were composed of short poems collected from the works of well-known poets or extracted from song-books, novels, and dramas. Chief examples:

- (a) *Tottel's Miscellany* (1557)
- (b) *Paradise of Dainty Devices* (1576). Themes largely moral; reprinted eight times by 1600.
- (c) *Gorgeous Gallery of Gallant Inventions* (1578)
- (d) *A Handfull of Pleasant Delights* (1584)
- (e) *The Phoenix's Nest* (1593)
- (f) *England's Helicon* (1600)
- (g) *The Passionate Pilgrim* (1599). Ascribed to Shakspeare.
- (h) *Poetical Rhapsody* (1602)

2. A group of narrative poems, strongly lyrical in method, based on classical sources: Shakspeare's *Venus and Adonis* (1593) and *The Rape of Lucrece* (1594); and Marlowe's *Hero and Leander* (published 1598).

Studies

- 1. Compare the Elizabethan song lyric with the popular ballad in stanza, use of refrain, evidences of conscious literary art, theme.
- 2. The place of the lyric in the dramas and romances of the time.
- 3. The Elizabethan Song Books.

References: The best introduction to the lyrics of the Elizabethan period is to be found in Schelling's *Elizabethan Lyrics* or in Carpenter's *English Lyric Poetry*. See also Cambridge IV. 127-146. On the general characteristics of lyric poetry, see Gummere, *Handbook of Poetics*, pp. 40-57.

EDMUND SPENSER (1552-1599)

I. Early Works

1. While a student at Cambridge contributed some translations from Du Bellay to a miscellany, *Theatre for Worldlings* (1569).
2. In London in the service of the Earl of Leicester, 1578-1580. Here published (1579) the *Shepherds Calender*, which, among other elements, contained a warning to the Puritans of the danger to England in the alliance between Rome and Philip of Spain.
- ✓ Also wrote *Mother Hubberds Tale*, a beast fable in the manner of Chaucer, warning Leicester to prevent the proposed marriage between Elizabeth and the Duke of Anjou. For his boldness, Spenser sent to Ireland, 1580, as the secretary of Lord Grey, and spent the remainder of his life there except for two visits to London.

II. The Faerie Queene

1. Planned in imitation of Ariosto as early as 1579 and written in part, though perhaps not in the form in which it was finally published. First three books brought by Spenser to London 1589 and published 1590; the next three published 1596, though completed two years earlier. In 1609 two additional cantos in the same stanza but not otherwise closely related to the epic.

2. Plan

✓(a) Virgil, regarded in the Renaissance as the ideal poet, was thought not only to have written the history of the founding of Rome but also to have presented in the form of allegory a view of the state and a portrait of the ideal man. Thus Spenser, passing like Virgil from pastoral to epic, planned an epic that should deal with the early history of Britain, should shadow forth the ideal man, and present a theory of the state.

(b) The details of the plan of the epic are given in the letter to Raleigh prefixed to the edition of 1590. There were to be twelve books, each of them devoted to the adventures of a knight representing a cardinal virtue. Unity was to be given through the person of Arthur representing Magnifi-

cence in the moral allegory, Leicester in the political allegory, and England in the conception of the State. Gloriana, the 'Faerie Queene', represents Elizabeth. But the allegory, after the fashion of the time, is very complex; for example, Elizabeth is represented not only as Gloriana but also as Britomart and Mercilla.

3. Contents.

(a) Book I. The Red Cross Knight, accompanied by Una, slays the Dragon. Moral allegory: Holiness guided by Truth overcomes Error. Political allegory: the events of the English Reformation.

(b) Book II. The adventures of Guyon and Arthur, leading to the defence of Alma and the overthrow of Acrasia. Moral allegory: the course of Temperance through life, avoiding extremes of gloom or of false joy, avoiding wrath and violent passion, conquering desires for wealth and sensual enjoyment. Political allegory less marked; the characteristics of the English gentleman are represented, and his patriotism is grounded on study of past history of his nation.

(c) Book III. The adventures of Britomart; her love for Artegall. Moral allegory: Britomart represents chastity. Political allegory: Britomart represents the Queen as Sovereign, loving Artegall, who stands for Justice, an attribute of sovereignty. Many of the incidents refer to social and political affairs at court.

(d) Book IV. No dominating knight in this book but a series of adventures representing the various aspects of love. Cambell and Triamond represent friendship between men; Britomart and Amoret, that between women; the love stories of Britomart and Amoret are continued.

(e) Book V. Artegall saves Irena; Arthur goes to defend Belgae; Duessa is tried and executed. The moral allegory deals with the virtue of Justice presented under various forms. The political element deals with the function of justice in the state and concretely with the problem of Ireland.

(f) Book VI. The quest for the Blatant Beast by Calidore. Moral allegory: Calidore represents courtesy; the Beast is Scandal. Political allegory: reference to the damage done to England by the detraction visited upon Lord Grey and others in spite of their service to the state; Sidney the personification of Courtesy.

(g) Book VII (?) Two cantos of Mutability and the danger it brings the state; perhaps a reference to the course of England in dealing with the Irish problem.

III. Spenser's Other Works.

1. *Complaints*. A collection of minor poems published in 1591 but written at various times. Most important *Mother Hubberds Tale* and *Virgils Gnat*.
2. Miscellaneous Pastorals: *Daphnaida* (1591); *Astrophel*, and *Colin Clout* (1595). Also, two marriage hymns, *Epithalamion* and *Prothalamion*.
3. *Foure Hymnes*, published 1596. These present Spenser's philosophy of Love and Beauty, his Neo-Platonic creed. For the *Amoretti*, see p. 59.
4. *Veue of the Present State of Ireland*, written 1595-1596, a prose discussion in form of dialogue, based on Machiavelli's *Prince*; the prose counterpart of *Faerie Queene* V.

Studies

1. The Stanza: observe its structure, the effect of the rhyme-scheme and the alexandrine. (See Corson, *Primer of English Verse*, pp. 87-107; Alden, *English Verse*, pp. 102-106). (b) The stanza as employed by subsequent poets. For a list of such imitations see Corson, pp. 108-142. (c) Find stanzas remarkable for pictorial quality, sensuous charm, etc.
2. Compare Spenser's use of simile with that of Milton in *Paradise Lost*. His diction.
3. Study the plot construction of the first book of the *Faerie Queene*. Is the book successful as narrative?
4. Study the characterization in the same book; the character-groups, the different allegorical types, etc.
5. Compare Spenser's use of Arthurian romance material with Tennyson's. Compare the two poets as to use of allegory. Compare Spenser's allegory with Chaucer's. With Bunyan's.
6. Note the main principles of Spenser's religion of beauty.

References: The best biography of Spenser is that contributed by Professor Fletcher to the *Encyclopedia Americana*. For criticism, see Lowell's essay on Spenser and the brilliant though unfair account in Jusserand III. 473-509. Courthope's chapter in Cambridge III. 259-272 contains much excellent criticism together with some inaccuracies in detail.

THE DRAMA

I. The Origin of the English Drama

1. The Religious Drama

(a) Origin in the *trope*, a text for a special day, introduced in the musical service of the Mass. Some of these were dramatic in character, especially those for Easter and Christmas; they date from about the ninth century. An excellent example of the *trope* is the Easter *Quem Quaeritis*, which may be found in translation in Manly's *Pre-Shakspearean Drama*, I. xix, or in *Early Plays* (Riverside Literature Series), pp. 2 ff.

(b) By the thirteenth century, rude dramas had developed about the sepulcher (Easter) and the manger (Christmas); these expanded into groups of scenes; a third group formed by the introduction of scenes from the Old Testament supposed to prophesy the coming of Messiah. All this development within the church.

(c) Third stage of development shown in transfer to the guilds, to be presented by them outside the church. Vernacular took the place of the Latin; more realistic treatment of incidents, especially those that were extra-biblical; introduction of comedy scenes; development of character types, such as Herod, Pilate, Noah's wife.

(d) The English Cycles. Of the hundreds of plays produced in England during the fourteenth and fifteenth centuries, four fairly complete cycles are extant: The York, containing 48 pageants; Towneley or Wakefield, 32 pageants; the so-called Coventry cycle, with 43; and the Chester cycle, with 25. These usually presented on Corpus Christi Day, elaborate in staging and detail, the cycles covering the main events from the Creation to the Day of Doom, the chief stress being upon the periods from the Creation to the Flood; the life of Christ, with the Ascension, and the early Apostolic age. These plays originally called "mysteries" (Fr. *mystere*) because presented by the guilds. Also a few "miracles" or dramatized legends about saints.

2. Moralities

(a) These dramatized moral allegories of the fifteenth and sixteenth centuries due to the great popularity of allegory.

(b) Themes: religious and moral instruction; religious polemics; later, plays showing the value of learning. Examples: *The Castle of Perseverance*, *Everyman*, *Hycke Scorne*, *Nyce Wanton*.

(c) Bale's *Kynge Johann* (ca. 1538) introduces historical characters along with allegorical abstractions, but the play deals with religious controversy of the time and is not properly chronicle history.

3. Interludes

(a) Origin uncertain and strict definition difficult; object entertainment rather than instruction, thus deals with realistic comedy. An early example of high dramatic merit in the Second Shepherd's play of the Towneley religious cycle.

(b) John Heywood (c. 1497–c. 1577) wrote many interludes, e. g., *Weather*; *Love*; *Four PP*; *Johan Johan*; etc.

4. Folk Plays

(a) Certain folk customs and festivals contain dramatic elements, some of them of great age: Hock Tuesday Play; Sword Dance, etc., are examples.

(b) Somewhat later are numerous plays dealing with St. George, Robin Hood, etc. Some of these still survive as mummer's plays in parts of England. See the interesting account of the Christmas mummer's play in Hardy's novel, *The Return of the Native*. Further material on the subject of folk customs and plays may be found in Chambers' *The Mediaeval Stage*, volume II.

Studies

1. The best illustration of the dramatic version of biblical story is to be found in the Brome play of Abraham and Isaac (Reprinted in *Early Plays*, R.L.S., and in Manly.) Study the way in which the author enters into sympathy with the main characters; his sense of the tragedy; the force of the climax; the realism of treatment and independence of slavish following of his source. For extra-biblical material, see one of the Noah plays, broad farce, or the far superior Shepherds Play (*Early Plays*; Manly). Study plot construction of the latter; characterization; realism.
2. *Everyman* and *Nice Wanton* should be studied among the moralities, as to plot, characterization, management of allegory.

References: Text of early plays may be had in convenient form in the volume *Early Plays* in the Riverside Literature Series; see also Manly, *The Pre-Shakspearean Drama*, volume I.; Pollard, *English Mystery Plays*, etc., which also contains an extended introduction. A volume in *Everyman's Library* is also devoted to texts. For discussion, see Cambridge, V. 40-68 (The Religious Drama) and pp. 26-39 (Folk Plays). *The English Religious Drama*, by K. L. Bates, contains much interesting material on methods of presentation, costumes, acting, etc. See also Ward's *English Dramatic Literature*, I. 1-157, and Jusserand, I. 439-494.

II. The Period of Transition

1. Early tragedy

(a) Tragic elements in the religious drama, such as the Brome Abraham play, the drastic realism of the Crucifixion.

—(b) Senecan tragedy. The ten tragedies ascribed to Seneca (first century) were popular through the Middle Ages for their philosophy and oratorical quality; they were not acted, however. In the Renaissance many translations and imitations were put on the stage; English translation in 1581; imitations adopted the five act division, were tragedies of blood, not character, were highly rhetorical, made use of chorus, and gave the stage such stock characters as the ghost, the tyrant, the confidant, etc. *Gorboduc*, by Sackville and Norton, acted 1562, based on early English history, but in Senecan style; purpose didactic, dealing with problem of Queen's marriage; blank verse. *Jocasta*, by Gascoigne, 1566, from Italian version of tragedy by Euripides; blank verse. *The Misfortunes of Arthur*, by Thomas Hughes, acted 1588, based on Geoffrey and Malory, but Senecan style; blank verse.

(c) Other early tragedies, important for relations to Shakespeare, were *The Troublesome Raigne of King John* and *The True Chronicle History of King Leir*.

2. Early Comedy

(a) Comedy elements were present in the religious plays, notably in the Noah plays, the shepherds' plays, etc. Note also the interludes.

(b) Neo-classical group. One form of these plays originated in Germany, aimed at reproducing the wit and sententiousness of Plautus and Terence but with a moral aim; usually variations of the story of the Prodigal Son; examples in the *Acolastus* of William Gnapheus and the anti-papal *Pammachius* of Thomas Kirchmayer. These translated and imitated in English school dramas; notable example in Gascoigne's *Glasse of Government*. Nicholas Udall, a schoolmaster, adapted Roman comedy to English; his *Ralph Roister Doister*, ca. 1553, the first true English comedy having structure and complicated plot; imitates Plautus in inspiration and form. *Gammer Gurtons Nedle*, ca. 1562, by William Stevenson (?), classical in structure like other college plays, but native English farce in characters and plot. Note, finally, that Shakspeare made use of Latin comedy in his *Comedy of Errors*.

(c) Translations. Gascoigne's *Supposes*, acted 1566, a translation from Ariosto.

References: For texts, see Manly's *Specimens of the Pre-Shakspearean Drama*, and the volume in *Everyman's Library*. Gayley's *Representative English Comedies* contains specimens of the comedies, together with much historical matter. For history and criticism, Cambridge V. 68-135; Ward's *English Dramatic Literature*, chapter ii; Jusserand III. 24-35.

III. The New English Drama

1. John Lyly (1553-1606)

(a) First literary work, his novel *Euphues*, 1578.

(b) His plays usually presented by the Children's Companies of the Chapel Royal and St. Paul's. His themes usually pastoral or classical myth, often treating in allegory current politics or social affairs at court.

(c) Chief comedies: *Endymion*, 1579, an application of the myth to the quarrel between Leicester and the Queen; *Sapho and Phao*, ca. 1582, also allegorical; *Campaspe*, printed 1584, classical story of Alexander, Campaspe, and Apelles. Pastoral elements added in *Gallathea*, printed 1592, and *Love's Metamorphosis*, printed 1601. *Mother Bombie*, printed 1594, deals with mistaken identity, like Plautus, and has less Euphuism and more farce than usual in Lyly. *Woman in the Moone*, printed 1597, is in blank verse.

(d) The significance of Lyly as a dramatist rests upon his stressing of the comedy of wit rather than situation, thus producing high comedy as against the older farce; his introduction of the lighter aspects of love; his symmetrical grouping of characters; his use of prose; the introduction of lyrics into the plays; his attention to style. In all these respects he influenced Shakspeare.

2. Christopher Marlowe (1564-1593)

(a) Romantic tragedies: *Tamburlaine*, in two parts, 1587-1588, a study of the thirst for universal political dominion; *Doctor Faustus*, 1588, an adaptation of the Faust legend from contemporary German accounts, a study of the thirst for intellectual greatness; *The Jew of Malta*, 1589, dealing with the thirst for universal wealth.

(b) Chronicle History: *Edward the Second*, ca. 1592; not the primitive type of chronicle play, since its material is selected and the theme is fairly unified, leading to a tragic close. Influenced Shakspeare's *Richard II*; Marlowe's influence also apparent in *Richard III*.

- (c) The significance of Marlowe consists in his establishing, by the great popularity of his plays as well as the skill of his versification, blank verse as the form of Elizabethan tragedy; in his study of the individualism, the *virtu*, so characteristic of the Renaissance; in the epic and lyric qualities of his work.
3. Thomas Kyd (1558-1594)
- (a) Important for his use of the Revenge Tragedy, characterized by introduction of ghost seeking revenge; madness; play within the play; much bloodshed; strongly reminiscent of Seneca. Compare *Hamlet*.
- (b) His chief plays *The Spanish Tragedy*, acted 1586, and the *Ur-Hamlet*, acted 1588.
4. George Peele (1558-1598)
- (a) His plays significant for skill in use of words and rich, often ironical, humor; they blend romance with realism, and show true love of nature and simple country life.
- (b) Chief plays: *The Arraignment of Paris*, published 1584; *The Old Wives Tale*, ca. 1590, which contains a version of the story of *Comus* and much folk-lore; *David and Bethsabe*, printed 1599, a romantic version of the biblical story.
5. Robert Greene (1558-1592)
- (a) Significant for his lyrics and for his contributions to prose fiction (*Pandosto*, etc.) and to pamphleteering as well as for his dramas. Plays filled with love of nature and interesting for use of Italian romantic story, realism of English setting, admirable characterization.
- (b) Representative dramas: *Friar Bacon and Friar Bungay*, printed 1594, introduces much folk-lore, shows popular interest in necromancy (cf. *Faustus*), and presents romantic story. *James the Fourth*, licensed 1594, introduces Oberon in a prose induction, contains highly romantic story for main plot, with masque elements; excellent example of mixture of serious plot with comedy.

Studies

1. Lyly's *Campaspe* is the best of his plays for a study of his romantic comedy with serious main plot and comic sub-plot. Observe the three groups of characters, the slightness of story, the failure to realize the dramatic crisis, the dialogue, the songs.
2. Marlowe: (a) *Tamburlaine* may be studied for its versification, its weakness in characterization, its repetition of incident, its epic qualities. (b) *Doctor Faustus* is far more dramatic in its introduction and conclusion, but breaks down in intervening scenes. Why is this so? Compare other versions of the legend. (c) *Edward the Second*: The dramatic problem involved in changing our view of the King; the selection of material to give unity to the plot; the advance over *Tamburlaine* in characterization (cf. Isabel-Zenocrate; Edward-Tamburlaine); yet the failure to render with effectiveness the dramatist's conceptions of character and the frequently awkward exposition.
3. Greene's *James the Fourth* may be studied for its relation to Shakspeare's romantic comedy and its introduction of some of the situations used by Shakspeare. Note also the abundance of story supplied by the two plots, the large number of characters, the grouping of characters, the pseudo-historical element.

References: For Lyly, see Cambridge V. 136-144; Ward, *History of English Dramatic Literature*, I. 270-303. *Campaspe* is printed by Manly, volume II. 273-326, and in Gayley, *Representative English Comedies*, with a critical essay by Professor Baker, I. 263-332. For Marlowe, Cambridge V. 160-176; Jusserand III. 133-148; Ward, *History etc.*, I. 313-363. A convenient text of Marlowe's plays is published in *Everyman's Library*. For Kyd, Peele, Greene, see Cambridge V. 144-155, 176-185; Ward, *History etc.*, I. 270-409; Jusserand III. 121-133. Greene's *James the Fourth*, Peele's *David and Bethsabe*, and Kyd's *Spanish Tragedy* are in Manly, II. Peele's *Old Wives' Tale* and Greene's *Friar Bacon* are in Gayley I. See also *Everyman's Library*.

IV. William Shakspeare (1564–1616)

1. Development as a writer of comedies

(a) The period of experiment, 1589–1591. To this belong *The Comedy of Errors*, a comedy of situation, not character, based on the *Menechmi* of Plautus and thus related to the Latin school drama; *Love's Labour's Lost*, with apparently original plot, but like Lyly in slightness of story, stress of witty dialogue, symmetrical grouping of characters, and affectation in style; *Two Gentlemen of Verona*, based in part on Montemayor's *Diana* and, in the *dénouement*, on the popular story of male friendship, *Titus and Gysippus*, the play being a first study in romantic comedy with serious main plot and humorous subordinate characters.

(b) The period of transition, 1595–1598. Here belong the fairy play of *Midsummer-Night's Dream*; the romantic story combined with a study of character which verges on tragedy in *The Merchant of Venice*; and the development of farce-comedy seen in *The Taming of the Shrew* and *The Merry Wives of Windsor*. Of these, the *Shrew* and *Merchant of Venice* owe something to earlier English plays, while the *Dream* and the *Merry Wives* are, in the main plot, more original.

(c) The triumph of romantic comedy, 1599–1600. Here belong *Much Ado about Nothing* (partly based on a novel of Bandello's), in which the serious plot (Hero-Claudio) comes very near tragedy, being relieved only by the slightness of stress, the greater emphasis on the Benedick-Beatrice story, and the masque-like close; *As You Like It* (a pretty close dramatization of Lodge's *Rosalynde*), which shows the influence of pastoral and sonnet literature, made real through the skill in characterization; *Twelfth Night* (based mainly on Belleforest through the tale of Apolonius and Silla in *Barnabe Riche his Farewell to the Militarie Profession*); most admirable of the comedies in plot construction and exposition.

Studies in Shakspeare's Comedies

1. *Love's Labour's Lost* may be compared with Lyly's *Campaspe* as to character, plot, and style. Where does the dramatic climax come? Criticize the fifth act. Does the dialogue characterize?
2. *Two Gentlemen of Verona*: What is the main theme? How long does it take the dramatist to get the situation fully before us? Account for the extraordinary *dénouement*. Note parallels in situation and character between it and later plays.
3. *Midsummer-Night's Dream*: Study the relations between plots. Account for the slightness of the story of the lovers. Compare the "fairies" with Spenser's conception in the *Faerie Queene*.
4. *Merchant of Venice*: Here, again, study the plot-relations. Is the title justifiable? Would "Shylock" be more accurate? Or is the Bassanio-Portia story the main unifying influence? Function of the Lorenzo-Jessica story? What is Shakspeare's attitude toward Shylock?
5. *Much Ado*: Account for the indistinct characterization of Hero and Claudio and the improbable *dénouement*. How is the Benedick-Beatrice story brought into relation with it? Which constitutes the main plot? How much incident is there in the Benedick-Beatrice story? How is this story made prominent, and why?
6. *As You Like It*: Compare the first act with the corresponding portion of Lodge's novel. What reflections of the sonnet ideal of love remain in the play? Function of the Touchstone-Audrey-William story; is it comparable with Shakspeare's method in other plays, e.g., *Love's Labour's Lost* and *Two Gentlemen*? Criticize from the modern view-point the dramatic effectiveness or ineffectiveness of acts one and five.
7. *Twelfth Night*: Compare the first act with those of *Two Gentlemen* and *As You Like It*. Compare the relations between the romantic story and the comedy elements in this play with the method in Shakspeare's other romantic comedies. Compare the story of Viola with that of Julia (*Two Gentlemen*) as to incident, characterization, and exposition.

2. The Chronicle History Group

(a) *Henry VI*. In three parts; about 1592; very little of the first part by Shakspeare. Represents primitive type of chronicle play, history dramatized *en bloc*.

(b) Historical plays having a tendency toward tragedy: *Richard III* (1593), a play in Marlowe's manner, strongly centralized about the Machiavellian character of Richard; hint of Nemesis as foundation for tragedy at the end (compare *Macbeth*); *King John* (ca. 1594) based in part upon an earlier play, and uncertain in effect through representation of John as both hero and villain; thus a return in construction to primitive unorganized type, though with the difference that main interest is in character, not incident. *Richard II* (ca. 1594) based on Holinshed but similar in many respects to Marlowe's *Edward the Second*; deals with closing events in Richard's reign, hence, poverty of incident made up by long speeches of epic and lyric quality; hint of tragedy of pity; besides Richard's, full length portrait of Gaunt, representing patriotism of England, is notable. (Compare Faulconbridge, in *John*, and *Henry V*, for other elements in Shakspeare's conception of the ideal Englishman).

(c) The Henry V trilogy (*Henry IV*, in two parts; *Henry V*: 1597-1599) presents Hal as prince and as king; epic type with strong admixture of realistic comedy; based on old English play.

Studies on the Historical Plays

1. Note relations between the group represented by *John*, *Richard II*, *Richard III* and Shakspeare's later work in tragedy based on chronicle history (*Lear*, *Macbeth*).
2. Note relation of the plays dealing with Henry V (a) to epic conception of history, both in plot and style; (b) to realistic comedy as apart from the romantic type.
3. Study the relation of one of the plays to the chronicles of Holinshed; note the general character of the changes made by Shakspeare, and the effects of these changes.

3. The Tragedies

(a) Early experiments: *Titus Andronicus* (ca. 1594), a tragedy of blood and revenge; crude in characterization; melodramatic; not by Shakspeare, though he revised it in part. *Romeo and Juliet*, printed in imperfect form in 1597; written some years earlier; plot drawn mainly from *Romeus and Juliet* (by Arthur Brooke, 1562) and a version of the story in Painter's *Palace of Pleasure*, ultimately an Italian story; tragedy of blood but purified by story of youthful love; lyrical like *Venus and Adonis*.

(b) *Julius Caesar* (ca. 1599), based mainly on North's translation of Plutarch; thus a play similar in part to the chronicle plays, not really classical; chief problem arises in the fact that Caesar dies in act III sc. i and what seems to be reminiscence of old revenge type of play is introduced by his ghost; cf. *Spanish Tragedy*, *Hamlet*.

(c) *Hamlet* (1602), probably based on an old revenge play, perhaps by Kyd, but the story goes back to Saxo Grammaticus. A tragedy of blood and revenge, but these elements made less prominent through stressing of the philosophical element in the play; little external action, the tragedy of the soul of Hamlet.

(d) *Othello* (ca. 1604). Source in a story by Cinthio, but notable for manner in which melodramatic and sordid story of lust and murder has been elevated; notable also for absence of comedy element save in sinister humor of Iago, for absence of sub-plot, and for marvelous compactness and motivation.

(e) *King Lear* (1604-1606). Based on old folk legend, told also in Geoffrey's *Chronicle*, *Gesta Romanorum*, *Mirror for Magistrates*, Holinshed, *The Faerie Queene*, etc., and in an old chronicle play of 1594; underplot from Sidney's *Arcadia*; remarkable parallelism between main plot and the story of Gloucester deepens the tragedy.

(f) *Macbeth* (1606). Based on Holinshed; a tragedy of personal ambition; shortest of the great tragedies.

(g) Last tragedies of Shakspeare: *Timon of Athens* (ca. 1607); *Antony and Cleopatra* (1608); *Coriolanus* (ca. 1609).

4. Shakspeare's Last Works

(a) Comedies written during the period of the great tragedies and showing cynicism and disillusion: *Troilus and Cressida* (1602); widely known story treated in original and baffling manner; compare the version by Chaucer. *All's Well that Ends Well* (ca. 1602); based on Painter's version of a story by Boccaccio. *Measure for Measure* (1604); story of Italian origin, through a comedy by Whetstone.

(b) Dramatic romances: *Pericles*, printed 1608; not wholly by Shakspeare. *Cymbeline* (ca. 1610); pseudo-historical setting from Holinshed; main story widely known, and told by Boccaccio and in *Westward for Smelts*, an English miscellany. *Winter's Tale* (1611); from Greene's romance *Pandosto*; unites tragic story with pastoral romance. *The Tempest* (1611); source of main plot uncertain; notable for observance of classical unities and skilful use of the supernatural.

Studies

1. Study the effect of emphasis by comparing the Hero-Claudio story (*Much Ado*) with the *dénouement* of *Romeo and Juliet* and with the story of Desdemona.
2. Compare Iago and Richard III. Study the relations of *Othello* with its source, particularly in the characterization of Iago, in motivation, and in the *dénouement*. Note the cumulative effect of the incidents and other details.
3. Study the use of incident in *Hamlet*; the amount of it, the elements drawn from the old revenge plays. The various explanations of the relation of Hamlet's character to the tragedy, as given in the Variorum edition (Furness).
4. The history of the tragedy of *Lear* in the eighteenth century.
5. Contrast the fourth act of *Macbeth* with the other acts in motivation, compactness, style.
6. Compare the conception of tragedy set forth in *Romeo and Juliet* with that of *Hamlet*, *Lear*, *Othello*, *Macbeth*. The relation of these last to the classical ideal of tragedy.
7. Compare *Winter's Tale* and *The Tempest* as to structure; *Winter's Tale* and *Othello* as to main plot; *Winter's Tale*, *Romeo and Juliet* and *Much Ado* in *dénouement*.
8. Compare *Tempest* and *Midsummer-Night's Dream* in use of supernatural, in versification, in style.

References: The best brief biographies of Shakspeare, complementary to each other in method and view, are those by Sidney Lee and Walter Raleigh. A convenient introduction to the plays may be had in Dowden's *Primer* and in the *Introduction to Shakspeare* by Professor MacCracken and others. For a discussion of Shakspeare's advance in technique, see Baker, *The Development of Shakspeare as a Dramatist*. See also the larger histories of literature, especially Cambridge for its bibliographies, and such criticism as in Dowden, *The Mind and Art of Shakspeare*. Convenient complete texts of the plays are to be had in the single volume Cambridge or Globe or Oxford editions. For sources and later histories of the plays, see the Variorum editions so far as issued. For the Elizabethan Stage, see Jusserand III. 36-104; Cambridge VI. 271-313; Baker, 36-99; and the monograph on the Shakspearean Stage, by V. E. Albright.

V. Dramatists contemporary with Shakspeare

1. Ben Jonson (1573–1637)

(a) Represents a theory of drama opposed to Shakspeare's in his deference to classic models, his adherence to "rules", his hatred of the romantic type, his carefully constructed plot, his simple, not complex characters; his method to construct a plot to fit his conception of his characters rather than to create the characters to fit an old plot.

(b) Early comedies of the "humor" type: *Every Man in His Humour*, 1598; *Every Man out of His Humour*, 1599.

(c) Later comedies, realistic in manner, classical in style, satirical in intent: *Volpone*, 1606; *Epicoene*, 1609; *The Alchemist*, 1610; *Bartholomew Fair*, 1614.

(d) Classical tragedy: *Sejanus* (1603); *Catiline* (1611).

(e) Jonson also wrote many masques.

2. George Chapman (1559–1634)

(a) Translated Homer; wrote both comedies, such as *The Gentleman Usher* (1606), and tragedies, such as *Bussy d'Ambois* (1607) and *The Revenge of Bussy d'Ambois* (1613).

(b) Style vivid, poetic, imaginative; plot romantic and exaggerated; epic rather than dramatic in manner.

3. Thomas Dekker (ca. 1570–ca. 1641)

(a) *The Shoemaker's Holiday* (1600), realistic study of London life.

(b) *Old Fortunatus* (1600), a poetic comedy.

(c) Many other comedies notable for their descriptions of London life.

4. Francis Beaumont (1584-1616) and John Fletcher (1579-1625)

(a) Wrote many plays in collaboration; others individually.

(b) Chiefly significant for dramatic romances and tragicomedies, such as *Philaster* (1608) and *The Maid's Tragedy* (1609).

5. The End of the Romantic Drama

(a) From the death of Shakspeare to the closing of the theatres in 1642 the main dramatic tendencies were toward sensationalism and theatricality; stressing of the scene rather than the whole plot; lowered moral tone; licentiousness in versification. The themes were mainly tragedies or tragicomedies of sex-interest and comedies of manners.

(b) John Webster is remembered chiefly for his *Duchess of Malfy* (1616); John Ford, for his tragedy *The Broken Heart* (1633); James Shirley, for his tragedy *The Cardinall* (1641), the last of the great tragedies, and for his comedies of manners, such as *Hyde Park* (1632) and *The Lady of Pleasure* (1635).

References: All these dramatists are discussed in Cambridge VI. See also Ward II. 296-765; III. 1-124; Jusserand III. 369-463.

ELIZABETHAN PROSE

I. Prose Fiction

1. The old romances retained considerable popularity during the sixteenth century, partly through the revival of chivalry. Malory still read; other popular romances being *Guy of Warwick*, *Lancelot*, *Bevis of Hampton*, and the later *Amadis*. Compare *Faerie Queene*. Romances attacked, however, on the ground of immorality; most Elizabethan fiction is either really or professedly moral in intention; later in the century, the Italian prose tales largely supplanted them.

2. The collections of prose tales

(a) Based on the Italian *novella*, a short story romantic in theme, but simple and realistic in style and often climactic in construction. Important for their influence on Shakspeare and other dramatists.

(b) Chief collections: William Painter, *The Palace of Pleasure*, 1566; G. Fenton, *Tragical Discourses*, 1567; Barnabe Riche *His Farewell to the Militarie Profession*, 1581.

3. The Novel

(a) John Lyly, *Euphues*, 1578–1580. A short story expanded by letters and moral discussions; style highly mannered (antithesis, exaggerated similes, intricate alliteration, exact balance of accents).

(b) Robert Greene, *Pandosto*, 1588 (influenced *Winter's Tale*); *Menaphon*, 1589. Pastoral romances, unreal in scene and euphuistic in style; filled with maxims; slight in characterization.

(c) Thomas Lodge, *Rosalynde*, 1590. Main source of *As You Like It*; a pastoral romance based on the pseudo-Chaucerian *Tale of Gamelyn*; style a combination of Euphuism and Petrarchism; combines prose and verse; best of the Elizabethan romances.

(d) Sir Philip Sidney, *Arcadia*, 1580–85; published 1590. Combines pastoral and chivalric elements; contains elements drawn from Sannazaro's *Arcadia* (title; pastoral background; interspersed eclogues); Montemayor's *Diana* (open-

ing passages similar; some lyrics translated from it; woman-page motif); *Amadis of Gaul* (romantic and chivalric episodes); and the Greek romances (prince captured by band of outlaws, etc.). Plot badly made, because of multitude of characters and incidents; style marked rather by conceits and bold metaphors than the Euphuistic simile, sentences longer than in *Euphues*; was regarded as a "poem" in its time, and had great influence on drama (e. g. the Gloucester plot in *Lear*), on contemporary poetry, and in later times (e. g. Pamela's prayer was used by Charles I and called forth a pamphlet from Milton; name also used by Richardson in *Pamela*, etc.).

✓ (e) Thomas Nash, *Jack Wilton*, 1594. Story of an adventurer in his travels in France, Germany, and Italy until his return with rich Italian wife. Time of Henry VIII; the poet Surrey is introduced and his love for Geraldine of the sonnets made excuse for ridicule of Petrarchism; purpose also to make fun of German and Italian culture, and of the English for aping foreign fashions. Style affected, but better than Lyly's or Sidney's; more realistic and witty; deals with common life, not pastoral, and is related to picaresque *genre*. Suggests *Don Quixote* in parts.

✓ (f) Thomas Deloney wrote (1596-1600) three stories (*Thomas of Reading*, *Jack of Newbury*, and *the Gentle Craft*) in praise of the crafts of the clothiers, the weavers, and the cobblers, with much realistic description of contemporary life.

References: Jusserand, *The English Novel*, chapters ii-v; *Literary History*, III. chapter iv; Cambridge III. 386-424; Canby, *The Short Story in English*, 103-155 (especially good for its treatment of the collections of prose tales); Dunlop, *History of Fiction*, II. chapter xi (especially for summaries of plots); Courthope, II. chapters vii, viii. See also the histories of the English Novel by Cross, Raleigh, Warren. The chapter on *Arcadia* in Fox Bourne's *Life of Sidney*; the essay on Lodge in Gosse's *Seventeenth Century Studies*, and Morley's *English Writers* X may also be consulted. An excellent edition of *Rosalynde* is in "The Shakespeare Library" (Duffield & Co.).

II. The Beginnings of Literary Criticism in England

1. Literary criticism before the sixteenth century

(a) Chaucer's criticism of the romances in his *Sir Thopas*.

— (b) Works on Rhetoric were the outgrowth of Humanism.

2. Roger Ascham introduced some elementary literary criticism in *The Scholemaster*, 1570.

3. George Gascoigne, *Certayn Notes of Instruction*, 1575; rules for writing verse.

4. Stephen Gosson, *School of Abuse*, 1579, represents Puritan attack on poetry for its immorality; attacked drama and romances especially.

5. Thomas Lodge, *A Defence of Poetry*, 1579; an eloquent reply to Gosson.

X 6. Sir Philip Sidney, *The Defense of Poesy*, written about 1583; discusses position of poetry in past ages; classifies the "kinds"; maintains poetry to be the highest of knowledges; defends it against charges of immorality, and reviews state of poetry and drama in his own time; classical point of view.

7. William Webbe, *Discourse of English Poetrie*, 1586; historical but inadequate survey of English poetry; abuses rhyme and holds brief for quantitative verse; compare Harvey's letters to Spenser and the theories of the Areopagus.

✓ 8. Puttenham's (?) *Arte of English Poesie*, published 1589; combines rhetoric with poetical criticism; historical survey; praises Spenser and Sidney.

9. Sir John Harington, in the Preface to his translation of Ariosto, 1591, phrases tendency to regard Virgil as model for epic poetry and compares him, in much detail, with Ariosto.

10. Thomas Campion, *Observations on the Art of English Poesy*, 1602, reflects protest against effort to make English verse conform to classical models, shown in the earlier quantitative verse.

11. Samuel Daniel, *A Defence of Ryme*, 1603, carries the revolt farther and maintains the necessity of an English system.

12. As a whole, Elizabethan criticism has strong moral element, due to the Puritan attack and the defences thereto; leans toward classicism and "rules"; admits the transitional character of poetry of the time; shows beginnings of valuation of authors and works.

References: Cambridge, III. chapter xiv; the introduction to Gregory Smith's *Elizabethan Critical Essays*; Spingarn's *Literary Criticism in the Renaissance*; Jusserand II. 354-368. Sidney's *Defense*, edited by Cook, is published by Ginn & Company.

III. Historical and Didactic Works

1. Chronicles were written by Raphael Holinshed (editor), Edward Hall, William Camden, and others. Raleigh attempted a history of the world. Richard Hakluyt, Raleigh, and others wrote accounts of travel and colonization.
2. Richard Hooker wrote, 1594–1597, *Of the Laws of Ecclesiastical Polity*, a defense of the Anglican position as against Calvinism. Notable for its philosophical breadth of view, its dignity, its learning, and a style eloquent and sonorous.

IV. Francis Bacon (1561–1626)

1. Lawyer, member of Parliament, and orator of great eminence, as well as an eager and ambitious student during the time of Elizabeth; attained eminence as a writer and philosopher during the reign of James; life marked by doubleness of aim, due to self-seeking ambition coupled with a desire for service to knowledge: "I have taken all knowledge to be my province."
2. Chief prose works
 - (a) *Essays*, published 1597 (containing ten essays); 1612, (38 essays); 1625 (58 essays). "Certain brief notes, set down rather significantly than curiously"; subjects usually abstract, treated from utilitarian point of view; notable for abundance of illustration, shrewdness, extreme conciseness.
 - (b) *Advancement of Learning* (1605); a summary of existing knowledge.
 - (c) *The Wisdom of the Ancients* (1609); thirty-one classical myths with allegorical interpretation.
 - (d) *Novum Organum* (1620); presents the "new instrument of thought and discovery," an analysis and arrangement of inductive evidence; stresses practical aim of knowledge; significant rather for the indication of the way in which science was to develop than for the value of the results reached by the author; written in Latin.

Studies

1. "Of Studies": Has this essay any structure or is it inorganic? What devices are used for marking transitions between sentences and main divisions of the thought, if any? What is the difference between Bacon's use of antithesis and balance and Lyly's? Study with care the diction: use of archaic and obsolete words; source of the vocabulary (Latin or English?); the use of rhetorical figures. Is the style similar to that of the Bible in any respects?
2. "Of Truth": Structure? How does the imagery differ from that in the essay on Studies? What does he mean by "lie"?
3. What indications of the character of the man are to be found in the essays "Of Love," "Of Great Place," "Of Wisdom for a Man's Self"?
4. Classify the themes of the Essays.
5. Compare with the Essays of Montaigne.

References: Cambridge IV. 319-335 (best for discussion of the scientific value of Bacon's work): Schelling, *English Literature During the Lifetime of Shakespeare*, 337-356 (inclines to hostile view); Scott, Introduction to edition of the *Essays* (distinctly appreciative view, with thorough study of literary qualities and sources); Jusserand III. 524-549 (like Macaulay's *Essay* in balancing character of the man against wisdom of the writer). The best edition of the *Essays* is that by M. A. Scott (Scribners).

ELIZABETHAN TRANSLATIONS

I. Translations from the Classics

1. English translations of Ovid, Herodotus, Thucydides, Sallust, Xenophon, Cicero.
2. Sir Thomas North, *Plutarch*, 1579.
3. R. Stanyhurst, Virgil's *Aeneid* (four books), 1582.
4. George Chapman, Homer's *Iliad*, 1598, 1611.

II. Translations from contemporary foreign literature

1. Thomas Hoby, *The Boke of the Courtier*, 1561, from *Il Cortegiano* by Castiglione; a famous "conduct-book," important for its influence on Spenser.
2. The Italian prose tales were translated by Fenton, Painter, and others.
3. Machiavelli's *Il Principe*, known in the original and in the garbled French version by Gentillet, exerted profound influence on Elizabethan thought and literature; the *Art of War* and *Florentine History* were known in English versions.
4. Italian poetry: Ariosto's *Orlando Furioso* translated by Harington, 1591; Tasso's *Gerusalemme Liberata* translated by Fairfax, 1600. Petrarch universally known, but usually translated piecemeal and without acknowledgment.
5. French literature: Florio's translation of Montaigne, 1603;
 / Sylvester's translation of Du Bartas, 1590-1592. Influence of Ronsard, Desportes, and Du Bellay comparable with that of Petrarch, and transmitted in the same manner.

References: Schelling, *English Literature* etc., 262-291; Cambridge IV. 1-28; Jusserand II. 386-377; also the works on the Italian and French Renaissance in England by Einstein, Upham, Lee.

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III. The English Bible

1. Partial translations made in Anglo Saxon times by Alfred and Aelfric; in the fourteenth century by John Wyclif.

2. Translations in the sixteenth century

✕ (a) William Tindale translated, 1526–1530, the New Testament and the Pentateuch; this influenced *Matthew's Bible*, edited by John Rogers, 1537, and the *Great Bible*, edited by Cranmer, 1539.

(b) First English version of the entire Bible by Miles Coverdale, 1535.

3. The King James Bible, 1604–1611, has exerted prodigious influence on English literature.

(a) Because though translations from the classics and from contemporary foreign literature usually fail to render exactly the genius of the original tongue, it was possible to translate the Hebrew scriptures with such fidelity as to reproduce the spirit as well as the matter of the original.

✓ (b) Because its concreteness and simplicity corrected the main faults of Elizabethan prose in diction and imagery; 93% of its vocabulary is native English, and there are only about 6000 words as against 20,000 or more in Shakspeare and 13,000 in Milton.

(c) Because the poetical portions of the work, retaining in the translation their emotional and imaginative value, served as a model for an English prose which should have literary distinction without the affectation of Euphuism, or the disorder and incoherence of the tracts, or the abstract and involved style of Latinized prose.

(d) Because its passionate earnestness and directness of appeal give the intensity found in the drama but rarely in earlier prose.

(e) Because its phrases and images have become imbedded in daily speech, a source of allusion more pervasive than any other, part and parcel of the style of all English authors of distinction since its time.

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(f) Because of the universality of its appeal to all classes of society, whatever the degree of education; only Shakspeare being comparable in influence in this respect.

References: Professor Cook's chapter in Cambridge IV. 29-58; Gardiner's *The Bible as English Literature*, 282-396; Green, *History of the English People*, Book VII, chapter i. A good introduction to the literary study of the Bible is that by R. G. Moulton (Heath & Company).

POETRY FROM JONSON TO MILTON

I. The Transition to the Seventeenth Century

1. Michael Drayton (1563–1631)

(a) Significant because his work reflects the course of English poetry from the time of the sonnet cycles to the birth of Dryden.

(b) Chief works: *Idea, the Shepheards Garland*, 1593, 1606, a series of eclogues in imitation of the *Shepheards Calender* but with much less satire and moralizing; *Idea's Mirrour*, 1594, a sonnet cycle which passed through eleven editions by 1631; *England's Heroicall Epistles*, 1597, a series of letters from heroic lovers, written in couplets (compare Pope's *Eloisa to Abelard*); *Odes*, 1606; *Poly-Olbion*, 1613, 1622, an account of observation and travel in England, preserving history and legend as related to places visited; *Nymphidia*, 1627, a mock-heroic poem about Oberon and Titania. (*Poly-Olbion* is one of a number of long poems patriotic in aim and epic in style; other examples being *Albion's England*, by Warner, 1586, and *The Civill Wars*, by Daniel, 1595–1609.)

2. John Donne (1573–1631)

(a) Most of his poems collected and published 1633, 1635, but written 1592–1602; these poems Elizabethan in time but their chief influence felt in the seventeenth century.

(b) Themes: songs and sonnets mainly of an erotic type; satires; devotional poems.

(c) Significant for his rebellion against Petrarchism (compare Nash, and the sonnets of Shakspeare); for his inequality of style and subtlety and ingenuity of thought; for his disregard of convention, and for his use of conceits drawn from scientific and out of the way sources; his imagery, however, not intended for ornament so much as for the expression of highly original and imaginative thought; somewhat similar to Browning.

(d) Representative poems: *Go and Catch a Falling Star* and *Love's Deity* (cynicism, contempt for Petrarchistic ideal); *The Ecstasy* (shows his peculiar style and intellectual subtlety); *The Storm* (notable example of graphic description); *Death* (a sonnet).

3. Ben Jonson (1573-1637)

(a) Besides his dramas and masques, Jonson wrote odes, lyrics and epigrams, printed as *Epigrams* and *The Forest*, 1616; *Underwoods*, 1640; and the prose *Timber* or *Discoveries*, 1641. The last contains, besides little essays on men and conduct, essays on style and poetry which show the influence of Quintilian, Horace, and Aristotle and point toward the criticism of the age of Dryden and Pope.

(b) Jonson's lyrics are notable for their sense of form, finish of style, indebtedness to the classics, and for their influence on Herrick and others of the "tribe of Ben." Jonson and Donne also used the heroic couplet for satire and epigram.

4. Robert Herrick (1591-1674)

(a) His lyrics, about 1200 in number, written at various times but not collected and published until 1648, with the titles *Hesperides* and *Noble Numbers*; the first collection consisting of secular and the second of devotional verse.

(b) Besides Jonson's, chief influences on his work the poems of Catullus, Horace, and the Anacreontic lyrics.

(c) Themes: amoristic poems free from Petrarchism or subtlety; folk customs; the transitoriness of beauty; the seasons; flowers and fairies; religious poems.

(d) Poetry marked by polish of form combined with great lyrical power; large variety of metrical forms; absence of deep feeling or serious thought.

II. The School of Spenser

1. William Drummond of Hawthornden (1585–1649) wrote many lyrics, both amorous and religious; some pastorals; a prose tract, *The Cypresse Grove*, is a discourse upon death that anticipates the work of Sir Thomas Browne.
2. George Wither (1588–1677)
 - (a) Satire: *Abuses Stript and Whipt*.
 - (b) Pastorals: *The Shepherd's Hunting* (1615); *Fidelia* (1617); *Faire Virtue* (1622). These marked by true love of nature, simplicity, lyrical power, use of the four accent couplet made famous by Milton.
 - (c) Religious poetry: *Haleluiah*, a collection of Puritan hymns, reflecting his sympathy with Puritanism, 1641.
3. William Browne (1591–1645)
 - (a) *Britannia's Pastorals* (1613, 1616) imitate Spenser, but are simple and observant; patriotic in intention.
 - (b) *Inner Temple Masque*, performed 1614–15, influenced *Comus*.
4. Giles Fletcher (1588–1623)
 - (a) Like other poets in this group, links Spenser and Milton. Most important work, *Christ's Victorie*, 1610, in a modified Spenserian stanza, is in four parts: Heaven, Earth, Death, Resurrection; and illustrates growing tendency toward epic treatment of biblical material.
5. Phineas Fletcher (1582–1650)
 - (a) *Britain's Ida*, 1628, a version of the Venus and Adonis story written in a modified Spenserian stanza, and long attributed to Spenser.
 - (b) *The Purple Island*, 1633, an allegory of the human body with much moral allegory in the manner of Spenser. Compare *Nosce Teipsum*, by Sir John Davies, 1602, a philosophical poem on human nature.
 - (c) *The Apollyonists*, 1627, five cantos in modified Spenserian stanza, in which the story of the Fall of Lucifer is connected with the history of the Roman church and reaches a climax in the Gunpowder plot. Interesting relations to Milton.

III. Lyric Poets

1. The Cavalier Lyrists

(a) Besides Herrick, a group of court poets wrote songs and lyrics during the reign of Charles I. Chief among them were Thomas Carew (1598–1639); Richard Lovelace (1618–1658); Sir John Suckling (1609–1641).

(b) These poets notable for qualities of verse already noted in Jonson and Herrick, but with far less range and greater artificiality.

2. Writers of the religious lyric

(a) George Herbert (1593–1633) wrote *The Temple*, a collection of nearly two hundred poems, published 1633. In attention to form, suggests the Cavalier group; his fondness for conceits shows his relation to the type of poetry instituted by Donne; his passionate intensity and sincerity reveal the character of the man and the contrast between him and Herrick.

(b) Richard Crashaw (1612–1649) wrote both secular and religious lyrics. Of the first, *Wishes to his Supposed Mistress* is the most famous; of the second, *The Weeper* is notable for the grotesqueness of its conceits, while the *Hymne to St. Teresa* is passionate and powerful.

(c) Henry Vaughan (1621–1695) published *Silex Scintillans* 1650, 1656; owed much to Herbert, but with stronger tendency to mysticism; imaginative power manifest in *The World* and *They are all gone into the World of Light*. In *The Retreat* suggested the main thought of Wordsworth's ode on Immortality.

(d) William Habington (1605–1654) wrote *Castara*, a collection of love poems, together with many religious lyrics.

(e) Francis Quarles (1592–1644) is remembered for his *Emblemes*, 1635.

IV. Beginnings of Pseudo-Classicism

1. The three main tendencies in seventeenth century poetry thus far considered:
 - (a) The school dominated by Jonson and Herrick represents the classical impulse toward perfection of form.
 - (b) The Spenserian group represents the growing interest in long narrative and epic poems partly religious, partly historical and patriotic.
 - (c) The conceitists (Donne, Herbert, Crashaw, etc.) represent not only the decadence from Elizabethan imaginative and lyrical power and a new artificiality distinct from the artificiality of Petrarchism, Euphuism, etc., but also an increasingly religious tone of poetry reflecting sincere feeling, often expressed in the grotesque and over-wrought imagery characteristic also of Puritan poetry and prose.
2. The group now to be considered represents the further development of classicism into a poetry that stresses form above content. The ode replaces the older pastoral and sonnet; the couplet becomes epigrammatic; "fancy" takes the place of imagination; medieval abstractions become mere conventions; classical allusion and studied phrase lead to a new poetic diction. Chief exemplars of this tendency: Waller; Denham; Cowley; Davenant.

3. Edmund Waller (1605/6–1687)

(a) His *Poems* published 1645; translation of a part of Virgil, 1658; *Divine Poems*, 1685; about 5000 lines in all.

(b) Distinguished for some fine lyrics, which however are imitative, not original; other lyrics marked by triviality, gallantry, cynicism. Chief reasons for the great influence exerted by him to be found in his popularizing of the closed couplet; in his theory that the function of poetry is to please; and in the example which he set for regarding polish and elegance as the chief duty of a poet.

(c) Before Waller, the heroic couplet long known. Chaucer used it, but in flexible form, in a large portion of his work; Spenser used it in satirical verse; Shakspeare in parts of *Love's Labour's Lost*; Joseph Hall in his satires (*Vergidemiurum*, 1597, based on Juvenal) gave it much of the point and epigram dear to later times; Jonson, who was Waller's master, also used it in his satires; Drayton, in his *Heroicall Epistles*; and George Sandys, in his versions of Ovid, 1626, and of the *Aeneid*, Book I, 1632, showed its possibilities as a medium for translation of the classics.

4. Sir John Denham (1615–1668)

(a) Translated part of the *Aeneid* into heroic couplets.

(b) *Cooper's Hill*, 1642; in heroic couplets; combines description with moral reflection; the description being general, not specific, and the style conventional but concise and antithetical.

5. Abraham Cowley (1618–1667)

(a) *The Mistress*, 1647, amorous poetry marked by frigidity, conventionality, conceits.

(b) *Pindarique Odes*, 1656, professed to imitate Pindar's "enthusiasticall manner"; not truly Pindaric in form; filled with abstractions and conceits; exerted great influence on succeeding pseudo-classic poets.

(c) *Davideis*, 1656, a sacred epic, designed in imitation of Virgil, but only four of the twelve books written; pedantic and labored, but illustrates tendency that was to culminate in Milton; heroic couplet.

(d) Cowley's influence mainly felt in his popularizing of the ode, which became the chief lyric form in the pseudo-classic period; and in his use of the couplet for heroic narrative. His prose, *Advancement of Learning*, *Cromwell*, *Essays*, (1661), is free from the artificiality of his verse.

6. Sir William Davenant wrote an epic poem, *Gondibert* (two books published 1650); planned in five books corresponding to the five acts of a drama; poem suggests the heroic plays of Dryden in style, theme, and conception of poetry.

References: The best survey of the lyric poetry of the period is in Schelling, *Seventeenth Century Lyrics*; see also Ward's *English Poets* III.; Drayton, in Cambridge IV. 193–224; Herrick: Cambridge VII. 5–18; Courthope III. 253–265. Donne: Schelling, *English Literature* etc., 357–377; Cambridge IV. 225–256; Courthope III. 147–168. The Spenserians: Cambridge IV. 172–192; Courthope III. 9–73; 126–146. Theological and Court lyricists: Cambridge VII. 1–54; Courthope III. 118–146; 169–333. Classical group: Cambridge VII. 55–8; Courthope III. 271–284; 334–385.

SEVENTEENTH CENTURY PROSE BEFORE DRYDEN

I. The Prose of Learning and Scientific Inquiry

1. Bacon's scientific works belong to the early part of the century.

2. Robert Burton (1577-1640)

(a) *The Anatomy of Melancholy*, 1621, purports to be a scientific inquiry into the definition, causes, symptoms, and properties of melancholy; its cure; with a special study of love melancholy and religious melancholy.

(b) Style marked by pedantic quotation of authorities; ill-digested masses of material; humor; interest in human nature.

(c) Influenced Sterne's *Tristram Shandy*, Lamb, Coleridge, etc.

3. Sir Thomas Browne (1605-1682)

(a) *Religio Medici*, written about 1635 for private use, published 1642, 1643; immense popularity due in part to its freedom from the religious controversy of the time, in part to the charm of its style and of the personality revealed in its pages.

(b) *Hydriotaphia* or *Urn Burial*, and *The Garden of Cyrus*, 1658. The first, inspired by the discovery of some burial urns at Norfolk, is an essay on modes of burial, and a series of reflections on death, fame, and immortality.

(c) Style intimately revealing, imaginative, rhythmical, erudite; curious in texture, in subject, in intellectual quality.

4. Thomas Fuller (1608-1661)

(a) *The Holy War* (1640); *Holy and Profane State* (1641); *The Worthies of England* (1662).

(b) Notable for skill in characterization and for his wit.

5. Izaak Walton (1593-1683)

(a) *Compleat Angler* (1653); *Lives* (of Donne, Herbert, Wotton, and others) published separately at various times; collected, 1670.

(b) Less pedantic than others included in this section, he shows the spirit of the antiquary, combined with that of the lover of nature; his style charming for its simplicity.

II. Travel, History, Political Science

1. Books of travel by Purchas (1613), Sandys (1615), and others.
2. Historical works by Bacon (*Henry the Seventh*), Raleigh (*History of the World*), and others.
3. Thomas Hobbes wrote (1651) *Leviathan*, "the matter, form, and power of a commonwealth."

III. Theological Writers

1. Richard Baxter, *The Saint's Everlasting Rest*, 1649/50.
2. Jeremy Taylor, *Holy Living* (1650); *Holy Dying* (1651).

References: No satisfactory history of English prose in the seventeenth century exists. For the writers in group I., consult Cambridge VII. A convenient edition of Browne's principal writings, with an introduction by Professor Herford, is published in *Everyman's Library*.

JOHN MILTON (1608-1674)

I. First Period (1608-1639)

1. Poems written while a student at Christ's College, Cambridge, 1625-1632.

(a) *On the Morning of Christ's Nativity* (1629); unites Pagan and Christian elements in the manner of Renaissance poets; anticipates the conception, in *Paradise Lost*, that heathen deities, representatives of Satan, were put to flight by the coming of Christ; shows sympathy with the beauty of old religious faiths, not hatred; style disfigured at times by conceits, but a poem filled with lyrical beauty despite its learning.

(b) Seven Latin elegies, written 1625-1629, valuable for autobiographical details: his relations to several friends; an early love affair; his interest in London crowds and theatres; his conception of the poet's function.

(c) Some experiments in verse, such as metrical versions of some Psalms, a speech for a vacation exercise at college, some elegiac poems, a tribute to Shakspeare.

(d) The famous sonnet *On Being Arrived at the Age of Twenty Three*.

2. Poems written at Horton (1632-1638)

(a) *L'Allegro* and *Il Penseroso* (1634); studies in contrasted moods, representing what were to him the two sides of a well proportioned life; exactly balanced in structure; the setting that of an "ideal day," though this is not strictly followed.

(b) The Masques: *Arcades*, a fragment, 1633; *Comus*, 1634, published 1637. *Comus* unites classical studies of Milton with elements characteristic of the Renaissance; sources and analogues in Spenser (his theory of Beauty, and the Bower of Bliss); Peele, *The Old Wives Tale*; Fletcher, *The Faithful Shepherdess*; Jonson's masque of *Pleasure Recon-ciled to Virtue*. Distinguished from usual type of masque

by greater amount of story, seriousness of tone, lyrical beauty, perfection of form.

(c) *Lycidas* (1637), published in the collection of elegies in memory of Edward King, 1638; a pastoral dirge which observes many of the conventions of the *genre*, but individual in style, thought, and beauty. Sources and analogues in Theocritus, Virgil, and Spenser.

3. Poems belonging to the period of foreign travel, 1638–1639.

(a) Six Italian sonnets, showing the influence of Petrarch, and perhaps reflecting an experience in Italy.

(b) *To Manso*, a Latin verse epistle addressed to a man of letters whom Milton met at Naples; poem important for indication that Milton contemplated an Arthurian epic.

(c) *Epitaphium Damonis*, a pastoral dirge of great beauty, written in Latin, in memory of his friend Diodati, and containing further references to the projected Arthurian epic.

4. These poems were collected in 1645 and published under the title "Poems of Mr. John Milton, both English and Latin, composed at several times."

II. Second Period (1640–1660)

1. This period important chiefly for the prose works; Milton engaged in teaching, 1639–1647; Secretary for Foreign Tongues, 1649–1660; completely blind after 1652.

2. Chief Prose Works

(a) *The Reason of Church Government* (1642); one of the most important sources of knowledge concerning his life and opinions.

(b) *The Doctrine and Discipline of Divorce*, 1643.

(c) *Education*, 1644.

(d) *Areopagitica*, 1644; a defence of the liberty of the press.

(e) *Tenure of Kings and Magistrates*, and *Eikonoklastes*, 1649, deal with right of people to dethrone a monarch.

(f) *A Free Commonwealth*, 1660; proposes an oligarchy, not true republic; possibly caused loss of secretaryship and arrest, August–December, 1660.

3. Poems

(a) Most of the Sonnets belong to this period; these approach more nearly the Italian form and imitate Petrarch rather in the use of themes drawn from religion, politics and the life of the poet than in the Elizabethan sense. Several are addressed to women; others to intimate friends; a third group deals with politics and statesmen, and the fourth is autobiographical.

(b) Some few translations belong here, chiefly from the Psalms, and the pathetic Latin ode to John Rouse (1646) librarian at Oxford, in which Milton longs for the return of the Muse of Learning and an age of sounder hearts.

III. Paradise Lost

1. Published 1667, in ten books; second edition, dividing books vii and x of the original, making twelve books in all, 1674.
2. Inception from 1641; chief documents are his *Epistle to Manso*, the *Epitaphium Damonis*, the *Reason of Church Government*, and his *Common-place Book*. Hesitated between Arthurian and Biblical subject; epic or Greek tragedy. By 1642 had several outlines on Fall of Man; began work soon after. Influenced by Spenser, Tasso, and Renaissance theory of a poet's function and of the epic.
3. Sources and analogues: Many epics and dramas on biblical subjects throughout Europe in the seventeenth century. Milton possibly influenced by Andreini (*Adamo*, Italian drama, 1613); Du Bartas (*Divine Week*, translated by Sylvester, 1605); Vondel (*Lucifer*, Dutch drama, 1654). Other poems by Vondel, the *Adamus Exul* by Grotius, and English poems by Giles and Phineas Fletcher may have had influence. Real significance is not in direct borrowing; rather in proof of widespread interest in such subjects; like Dante, Milton sums up an epoch; his poem is a literary epic, but is the result of something analogous to "epic ferment." Error to regard it as the result of his despair over the failure of the Commonwealth; in inception and in a considerable part of the writing it proceeds from a very different mood.
4. Contents: Book I. Satan and Beelzebub arouse their followers from the Lake of Fire; Pandemonium built. II. The Parliament in Pandemonium; Satan chosen for embassy to Earth; the occupations of his followers during his absence; his flight through Chaos. III. The consultation in Heaven; Satan's arrival at the World (Ptolemaic cosmogony); interviews Uriel in the Sphere of the Sun; arrives at Earth near Eden. IV. Satan visits Eden, learns the conditions on which Man may remain there; Uriel warns Gabriel, who thwarts Satan's first attack. V.-VIII. Raphael warns Adam; relates the story of Satan's rebellion and fall; gives an account of the Creation. IX. Satan succeeds in his plot. X. Adam and Eve sentenced; Satan's return and account of his victory; remorse of Adam and Eve. XI, XII. Michael, sent to drive Man from Paradise, shows, in vision, the history of the race; the expulsion.

IV. Last Works of Milton

1. *Paradise Regained*

(a) Several subjects from the life of Christ in Milton's list of 1640-1641; subject of Christ's victory over Satan implicit in *Paradise Lost*; the poem probably written 1665-1667; published 1671.

(b) Sources and analogues in the book of Job, which Milton regarded as an epic; in Giles Fletcher's *Christ's Victorie* (of value only as an analogue); and in the biblical account of Satan's temptation of Christ.

(c) The poem, which is in four books, is less effective than *Paradise Lost* because of its artificiality in comparison with the biblical narrative; its consequent failure to be convincing; the lack of creative imagination; the tyranny of religious dogma.

2. *Samson Agonistes*

(a) Published 1671; this subject also included in the list of 1641, and in his choice of Greek tragedy as his model Milton realizes his earlier inclination toward drama; not intended as an acting drama.

(b) Sources and analogues: Besides the narrative in Judges (chapters xiii-xvi), a drama by Vondel on the same subject (1660) is analogous, though not a true source.

(c) Significance consists in the analogy between the theme and the mood of Milton after the Restoration; in the extraordinary variety and effectiveness of the versification; in the freedom from ornament and allusion, on which compare the Elizabethan prodigality of the early poems.

3. To this period also belong a text book on Grammar, a *History of Britain* (1670), and the second edition of the Minor Poems, with some additions (including poems of the second period), 1673.

Studies

1. On the early poems
 - (a) Find illustrations in the texts of the characteristics named in the Outline.
 - (b) Compare *Comus* with other masques, e. g. one of Jonson's.
 - (c) Relation of these poems to Elizabethan poetry.
 - (d) Milton's use of Nature.
2. On the works of the second period
 - (a) From the sonnets, the Latin elegies (i, v, vi, vii), the Latin epistle to his father, the *Reason of Church Government*, summarize the autobiographical material.
 - (b) Make an outline of *Areopagitica*, testing its value as argument.
 - (c) Characteristics of Milton's prose; on which compare Bacon.
3. On *Paradise Lost*
 - (a) The best books to read are the first, the second, and the ninth.
 - (b) Compare with the *Aeneid* as to management of the action; unity of the plot; use of epic conventions; heroic simile; the speeches.
 - (c) Compare the verse with that of *Hamlet* or *The Tempest*.
 - (d) Study the characterization of the speakers in Pandemonium and the construction of the speeches as arguments.
 - (e) Milton's diction as compared with Shakspeare's.
 - (f) Milton's use of biblical material. Of classical allusion.
 - (g) Has the poem a hero? \$\$\$
4. On *Samson Agonistes*
 - (a) Read Milton's introduction and discuss the relation of the drama to Greek tragedy.
 - (b) Compare it with *Comus* as to action, verse, style. Criticize Macaulay's comparison.
 - (c) The autobiographical significance.
 - (d) Passages from Milton's works illustrating his attitude toward the drama.

References: The best brief biographies are those by Pattison (*English Men of Letters*) and Raleigh (Putnam). Professor Saintsbury's essay in Cambridge VII. 108-161; Courthope III. 378-421, and the Introduction (Moody) to the Cambridge edition of the Poetical Works supply both biographical and critical material. For the prose, the most convenient edition is that in the Riverside Literature Series (Lockwood); this also contains several early biographies; see also Morley's selections from the prose, valuable for the autobiographical passages, and Corson's *Introduction to Milton* (Macmillan). The best single volume edition of the poems is the Cambridge (Houghton), which is noteworthy for the separate introductions to the several poems. On the verse, see this book and also Corson, *Primer of English Verse*, 193-220. The great authority on Milton is Masson, *The Life of John Milton*, six volumes. Of the innumerable essays, those by Lowell, Macaulay, Dowden, Leslie Stephen may be consulted. Woodhull's *The Epic of Paradise Lost* is useful for its summaries of plots of analogous works.

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